

# THE ILLUSTRATED LONDON NEWS



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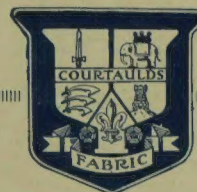
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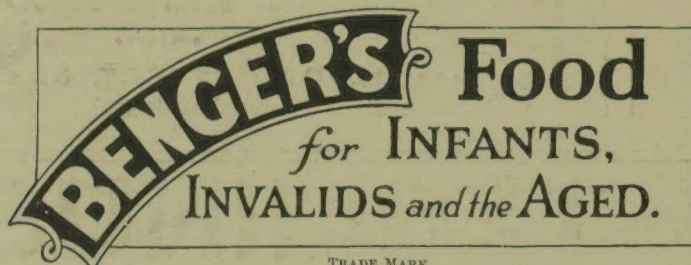
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# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, NOVEMBER 1, 1930.

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**FUNERAL SCENES AFTER THE GREAT GERMAN MINE DISASTER AT ALSDORF: PART OF THE LONG PROCESSION OF FORTY LORRIES LADEN WITH COFFINS, AND (BELOW) MINERS IN BLACK UNIFORMS, AND CARRYING LIGHTED PIT LAMPS, ACCOMPANYING THE CORTÈGE.**

The funeral of 262 victims of the terrible mining disaster at Alsdorf, near Aachen (Aix-la-Chapelle), took place at Alsdorf on October 25. The service was held in a hall of the colliery buildings. Afterwards miners dressed in the traditional black uniform, with round plumed hat (and in the procession carrying lighted pit lamps), bore the coffins out of the hall, and placed them on forty motor-lorries for conveyance to the place of burial. Over 20,000 people took part in the

procession. The disaster evoked universal sympathy, expressed in this country by the King's personal message of condolence, as well as those of the Government and the Miners' Federation of Great Britain. On the very day of the Alsdorf funeral, news came of another German mining disaster, with great loss of life (given later as 104 deaths), in the Maybach mine at Quilerschied, in the Saar district. Further scenes at Alsdorf are illustrated on the next two pages.



# THE WORST MINE DISASTER IN EUROPE FOR MANY YEARS: AN "EARTHQUAKE" EXPLOSION, THE FUNERAL OF 262 KILLED.



DEVASTATION REMINISCENT OF THE GREAT WAR: WRECKAGE OF A GERMAN COLLIERY AT ALSDORF, DESTROYED BY EXPLOSION, WITH WORKERS SEARCHING THE DEBRIS FOR DEAD OR WOUNDED.



BRINGING OUT THE DEAD AND INJURED: A STRETCHER-PARTY OF AMBULANCE MEN WITH THEIR BURDEN, COMING OUT OF THE COLLIERY BUILDINGS.

THE MOST PATHETIC SIDE OF THE DISASTER: A TYPICAL GROUP OF WOMEN WAITING FOR NEWS OF MISSING RELATIVES.



FUNERAL HONOURS FOR 262 VICTIMS OF THE DISASTER: THE COFFINS "LIVING IN STATE" IN A TEMPORARY CHAPEL ARDENTE AT THE COLLIERY, WITH CANDLES BURNING.



BURIAL SCENES AT ALSDORF: COFFINS BORNE TO A COMMON GRAVE, DOWN A SLOPING APPROACH TRENCH, BY MINERS DRESSED IN THE TRADITIONAL BLACK UNIFORM, WITH ROUND PLUMED HATS.



WHERE OVER 140 OF THE 262 BODIES SO FAR RECOVERED WERE BURIED: THE GREAT COMMON GRAVE AT ALSDORF, WITH COFFINS PLACED TRANSVERSELY IN A DOUBLE TRENCH APPROACHED BY STEPS.



EFFECTS OF AN UNUSUAL AND VARIOUSLY EXPLAINED EXPLOSION THAT CAUSED HAVOC ON THE SURFACE AS WELL AS BELOW: THE WRECKED COLLIERY BUILDINGS AT ALSDORF IN WHICH MANY OFFICIALS WERE KILLED, AND THE COLLAPSED WINDING ENGINE, A MASSIVE IRON STRUCTURE 150 FT. HIGH.



THE TOLL OF DEATH IN THE TERRIBLE COLLIERY DISASTER AT ALSDORF, WHERE A MACHINE HALL AND A SALT MAGAZINE WERE CONVERTED INTO MORTUARIES, AND DRAPIED IN BLACK: SHROUDED BODIES LAID OUT IN ROWS AWAITING IDENTIFICATION BY RELATIVES OF THE VICTIMS.

On the morning of October 21 a terrific explosion occurred at a German colliery, belonging to the Eschweiler Bergwerksverein, at Alsdorf, near Aachen (Aix-la-Chapelle), and close to the frontier of Holland. The ground is said to have rocked like an earthquake for forty miles round. An unusual feature of the disaster was that great damage was done on the surface, as well as below. The winding engine apparatus—a massive iron structure, 150 ft. high, at the head of the shaft—collapsed, while the machine buildings, the technical and administrative offices, and miners' dwelling houses near the pit entrance, were completely wrecked. Many members of the technical and office staff, who had just begun their day's work, were buried in the debris. The main street of Alsdorf suggested a war-time bombardment, and several people were killed by falling houses. Conflicting accounts were given as to the cause of the explosion, and its exact locality, but it was generally ascribed to a store of dynamite about 1000 ft. below the surface and near the shaft. Some 2000 men were underground at the time, and survivors stated that the whole mine was filled with smoke. An added danger was water that poured into the workings from a

disused pit adjoining. Rescue work was at once organized and carried out with heroic endurance and disregard of danger, while the stricken population showed wonderful calmness, and there was no disorder. The rescuers found a scene of havoc at the third and fourth levels. Some of the victims had been killed by the explosion, and others drowned, but most, it is said, perished of suffocation. The bodies recovered were placed in a machine hall and a salt magazine converted into temporary mortuaries and draped in black, and the public were admitted to view the coffins. It was feared that the total number of dead would eventually reach 280, or even more. On October 26 the funeral of 262 of the victims took place at Alsdorf, and was attended by nearly 100,000 people. The funeral service was held in a hall at the pit buildings, where the coffins were laid out. Afterwards they were carried in procession to various places of burial; over 140 being laid to rest in the new Alsdorf cemetery; 57 at Kellersberg; and 10 at Schaffenberg. The rest awaited possible identification, or were taken elsewhere for burial. As noted on the preceding page, another German mining disaster, with 104 victims, occurred on October 25.





By G. K. CHESTERTON.

IT always mystifies me that, in the midst of the most absurd booming and boosting of Americanisation, nobody ever says a word about the real virtues of America. It may perhaps appear less mysterious if I recall that, when England also had the misfortune to be the commercial leader of the world, nobody ever said a word about the real merits of England. People boasted of all sorts of trivial things, such as an Empire on which the sun never set, a large supply of coal, a map painted red, and a number of newspapers folded five or six times and filled with pompous articles, which were proudly compared with the mere leaflets of the boulevards, on which nothing was printed except what was thought worth printing. But they never boasted of the great and glorious things; they never boasted of bacon and eggs, or the creative originality of Chaucer, or the flowers in the front gardens of very poor people, or the admirable comic songs of the music-halls, which were, perhaps, the real literature of the English people in the nineteenth century. They had a grotesque energy that has hardly been heard since the Elizabethans, as in that beautiful but forgotten lyric in which a young lady named Jane is told that her "vocal vagaries have killed the canaries and druv the gas back to the main"—an image of startling force, as is the wild appeal of the poet, in an echo of the Song of Solomon:

O Wind from the South  
Blow some mud in the mouth  
Of Jane, Jane, Jane.

Yet I gravely doubt whether that exquisite English lyric is included in any existing anthology, and I have looked for it in vain in the Oxford Book of Verse.

In the same way, I suppose, it was to be expected that such boasts about America as commonly reach us across the seas should be boasts about the things least worthy of boasting. Gas and hot air, propelled by modern machinery, travel much further than do the natural smells and native air of any human province or habitation. The gas, so far from being "druv back to the main," is poured out easily to the ends of the earth; and the Wind from the West has no difficulty in blowing a good deal of mud into the mouth, and out of the mouth, of the typical modern publicity expert. But while England is being, in this very paltry sense, Americanised, while London is being made to look like a bad imitation of New York, nobody says anything at all about the simpler and saner elements of American life, which are almost as far from New York as from London. Nor is it merely a question of an atmosphere, which is always an indescribable thing. There are a considerable number of actual concrete facts in which America differs from England, and in which the serious moral advantage is with America. The queer thing is that these things are not only not admitted by the English, but are not even asserted by the Americans. They never figure at all in any of the controversies and recriminations of the two national systems. We still hear a certain amount of tired talk about being a Republic, which seems to mean no more than not calling a President by the title of a King; but we hear very little of the practical elements that really contribute to being a democracy. Some part of it is the fault of the English, because they always jumped to the conclusion that Americans were giving different names to the same thing; whereas there was much more danger of their giving the same name to different things. But the English have not always understood when it was really a case of different names for different things. When I used to read descriptions of the African element in American society, which referred to them as "coloured folks," I used to think it was a joke. I supposed it was a sort of

jeering politeness to the negro, a sort of comic euphemism for "black." Anybody who goes to America sees at once that it is a correct and natural description, there being negroid people of every shade of brown or yellow or copper, who could no more be called black than they could be called peacock-green. Rather in the same

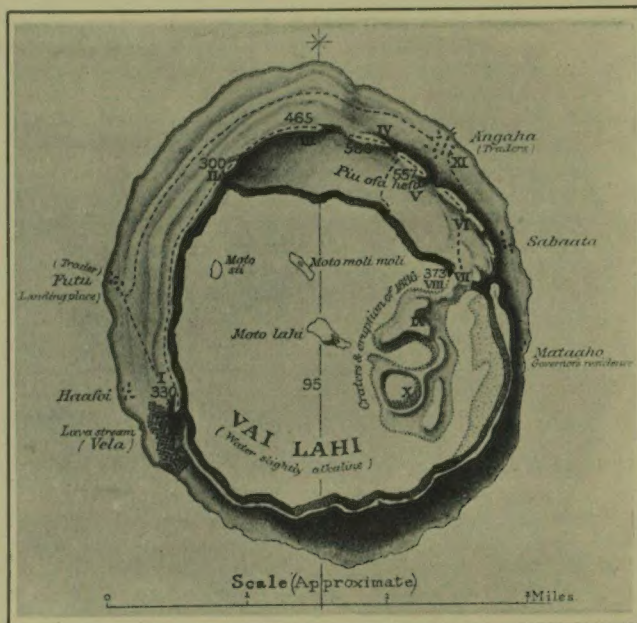
way (and somewhat misled by Dickens in "Martin Chuzzlewit") I always vaguely imagined that there was something a little priggish or pretentious about insisting on calling a servant "a help." But it is not so in the least. Helps are called helps because they are helps, and they are *not* in our sense servants. Often they are not notably of any different class from those whom they are helping; often they could really be better described as neighbours called in to help in the home. There are a great many small points of this sort in American social life, which most English people do not understand. And they are mostly connected with very virile and honourable American virtues, which most English people would do well to imitate. But it is only American vices that we are intent on imitating.

To take one concrete case: I believe a vast amount of what is really free and healthy in American life is due simply to the absence of the Game Laws. There is a space and atmosphere of adventure round boyhood, because there are no enclosures and the whole countryside is still largely treated as something with the promise of a wilderness. The poor as well as the rich have had "sport" with gun and fishing-rod, more freely in the old days than now, but still more freely in America than England. What makes "Huckleberry Finn" one of the most glorious of all epics of boyhood is the indescribable sense that Huck really does potentially own the earth, that the world is all before him where to choose, and that America is itself one vast adventure story. I remember one verse of one rhyme I read in an American magazine in my childhood; I have no notion of the rest of the story, or the point of the story, and I dare say it had no point at all. But the words will jingle in my ear till I die, though they merely ran:

There once was a bold nigger-boy,  
And that bold nigger-boy had a gun,  
And he wandered in comfort and joy  
In de woods where de waterfalls run.

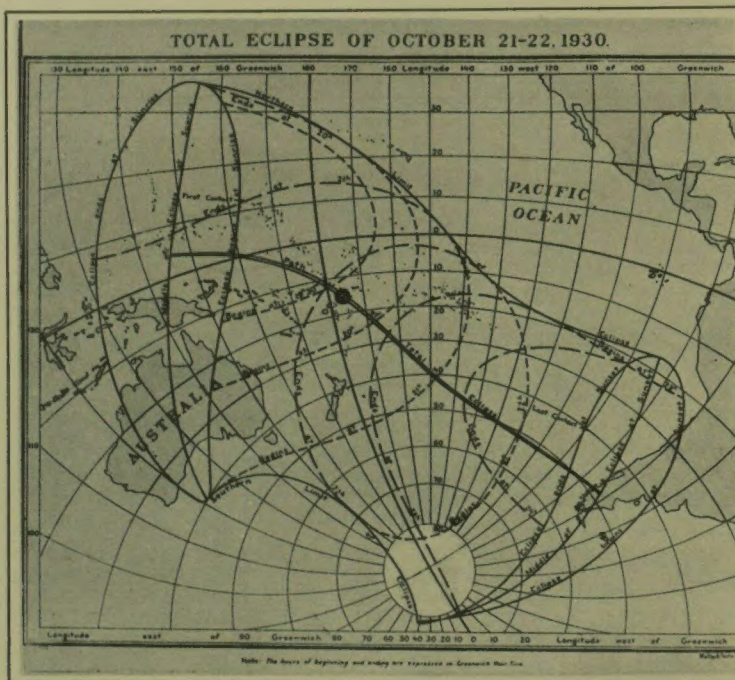
It might be commended in passing to those who still taunt America because the negroes were slaves, and are under the extraordinary delusion that our own white workers were free men. The nigger-boy was a good way ahead of most English workmen, even in having a gun; and if a poor man began to wander with his gun in the woods protected by the Game Laws, he certainly would not wander in comfort and joy.

Yet I have never heard anybody, on any side of the argument, American or English, so much as mention the words Game Laws. The real differences, whether they are English or American superiorities, never seem to figure in the international newspaper controversy. We are only called upon to admire the Americans for their hustle, their publicity, their commercial amalgamations. Nothing is ever said of the real republican virtues which still survive, in spite of the confused and corrupt politics of the Republic. Above all, we are especially taught to hail as the best thing in America what is certainly the worst thing in America. It is the horrible and repulsive thing called Optimism, which is akin in its metaphysics to Christian Science. That is, it is the direct denial both of Science and of Christianity, for Science rests wholly on the recognition of truth and Christianity on the recognition of pain. This falsehood, which is but the fad of a few wealthy Americans, comes across the Atlantic in volumes of fog and smoke, as the vapour of one tall factory-chimney will stream far over a landscape, and carry no breath from the quiet and kindly cottages that lie at its foot. It is the final paradox that the best things do not travel, and yet we must travel to find them.



WHERE THE TOTAL ECLIPSE OF THE SUN WAS OBSERVED—AND THE ONLY POSSIBLE LOCALITY: THE LITTLE VOLCANIC ISLAND OF NIUAFOFU, SHOWING ANGAHA (N.E. CORNER), THE SPOT CHOSEN BY THE ASTRONOMERS.

Illustrations supplied by Dr. William J. S. Lockyer, Director of the Norman Lockyer Observatory, Sidmouth, Devon.



AN ELUSIVE SOLAR ECLIPSE: A MAP SHOWING THE ONLY POINT OF COMPLETE OBSERVATION—THE ISLAND OF NIUAFOFU (RINGED IN BLACK) ON THE LINE OF TOTALITY (INDICATED BY CLOSE DOUBLE LINES), WHICH MISSED EVERY OTHER ACCESSIBLE LAND IN THE WHOLE OF THE SOUTH PACIFIC.

The solar eclipse of October 21 was remarkable in that the line of totality, starting at a point over the sea north of New Guinea and passing south-east to Patagonia, missed every accessible piece of land in the whole of the South Pacific, except the little volcanic island of Niuafofu, an outpost of the Tonga group and about midway between Fiji and Samoa. Niuafofu is only nine miles in circumference and from 200 yards to half a mile across. All round it are high and precipitous basalt cliffs, from which hills rise to 300 and 600 feet. One of the only two landing places—Futu (on the west) was destroyed last year by a volcanic eruption. The other is at the village of Angaha, where the eclipse was successfully observed and photographed by astronomical expeditions from New Zealand and the United States. Dr. Adams, the Dominion Astronomer, stated that conditions were favourable. In the middle of the island is a lake, part of which is called the "Boiling Water," as it contains gas that makes the water bubble.



## BRITAIN ON GUARD IN CHINA: GUNBOAT SERVICE ON THE YANGTSE.



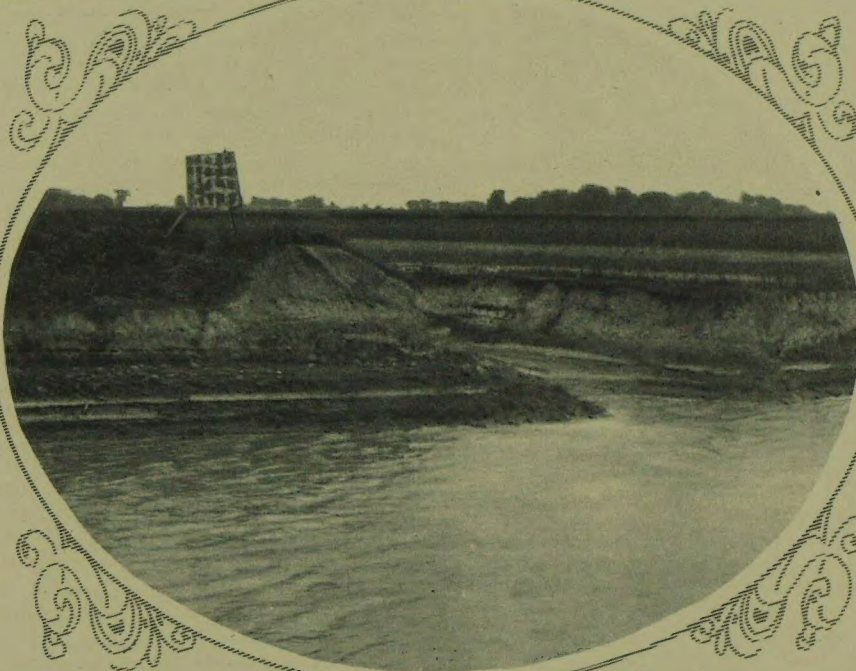
"SPEAKING" A RIVER-STEAMER: THE QUARTERMASTER OF A BRITISH GUNBOAT PUTS A "BLACKBOARD" QUESTION.



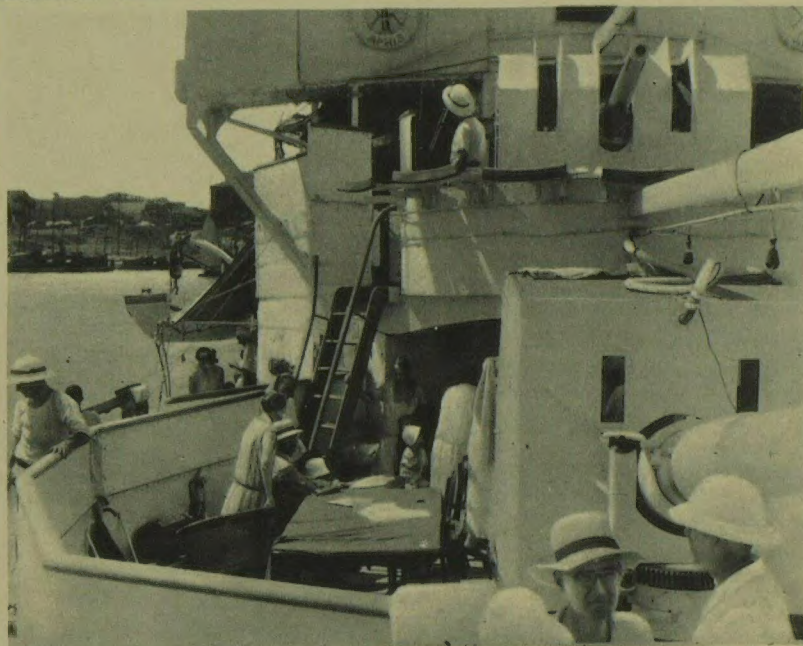
A 6-INCH HIGH-EXPLOSIVE SHELL FROM A BRITISH GUNBOAT BURSTING IN COMMUNIST TRENCHES ON THE MIDDLE YANGTSE, WHERE A BRITISH STEAMER HAD BEEN FIRED ON.



TYPICAL MEN OF BRITISH NAVAL ARMED GUARDS PLACED IN BRITISH RIVER-STEAMERS ON THE UPPER YANGTSE.



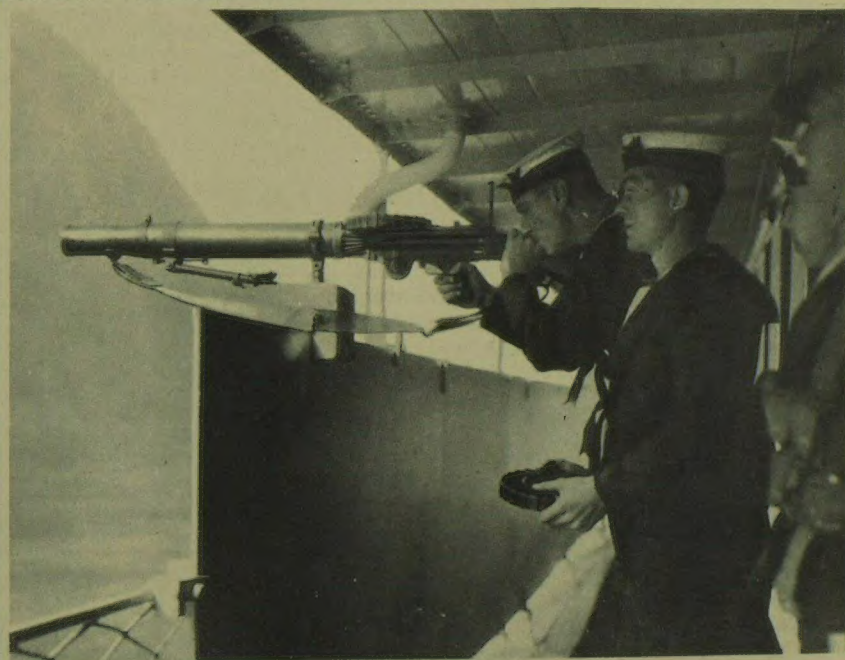
A COMMUNIST POSTER BESIDE THE YANGTSE BETWEEN HANKOW AND ICHANG: ONE OF A KIND—VIOLENTLY ANTI-FOREIGN AND ANTI-CAPITALIST—PLACED AT FREQUENT INTERVALS FOR NEARLY 300 MILES.



WOMEN AND CHILDREN REFUGEES ON BOARD THE BRITISH GUNBOAT "APHIS" ON THE YANGTSE: AN INCIDENT DURING THE COMMUNIST OCCUPATION OF CHANGSHA.



A MISSIONARY WHO ESCAPED THE COMMUNISTS AT CHANGSHA AND HID IN MOUNTAIN VILLAGES: MISS GERTRUDE RUGG, WITH YOUNG CHINESE CONVERTS, ON BOARD H.M.S. "APHIS."



BEHIND A BULLET-PROOF STEEL PLATE, AS NOW FITTED ALONG THE PASSENGER DECKS OF ALL BRITISH VESSELS ON THE YANGTSE: A NAVAL ARMED GUARD WITH A MACHINE-GUN.

These photographs, which come from a reliable source in China, show how the British Navy is keeping guard on the Yangtse. In his descriptive notes our correspondent says: (1) "This blackboard is being used to communicate with a passing British river-steamer. A typical reply would be: 'Yes; fired on by Reds twenty miles below here.' Communists are now firing indiscriminately at all passing ships on the Middle Yangtse, and British gunboats are constantly in action protecting steamers from attack. Sometimes the Communists use rifles, sometimes machine-guns, and sometimes muzzle-loading cannon—a la Trafalgar, and most unpleasant, too! Grape-shot and nails can do a lot of damage at 300 yards! (2) A British river-steamer of the Asiatic Petroleum Company had

been fired on from these trenches by muzzle-loading cannon. (3) Some of the guard duties have now been taken over as far up as Ichang (1000 miles from the sea) by the Green Howards from Shanghai—the first British infantry on active service so far inland in China. (4) All peasants and troops in these districts now wear red armlets and rosettes, and wave flags emblazoned with the Soviet hammer and sickle badge as ships go past. Practically every ship plying between Hankow and Ichang is fired on at least once during the trip. (6) Miss Gertrude Rugg, of the China Inland Mission, was reported missing at Changsha for a week. (7) All British river-steamer are now provided with bullet-proof steel plates along the passenger decks, and large Union Jacks are painted on the ships' sides."



## A GREAT DISCOVERY OF PREHISTORIC CULTURE.

FURTHER RESULTS OF THE EXCAVATIONS AT VINCA: NEW LIGHT ON A BRANCH OF ÆGEAN CIVILISATION IN THE DANUBE VALLEY.

By Professor MILOJE M. VASSITS, of Belgrade University, Director of the Excavations at Vinca. Translated by A. J. B. WACE. (See Illustrations on Opposite Page).

In our issue of Oct. 18 we gave the first and main portion of a remarkably interesting article by Professor Vassits, describing the great archaeological discoveries made by him at Vinca, near Belgrade, on the site of a prehistoric settlement beside the Danube. He acknowledged the liberal support of Sir Charles Hyde, which will enable the excavations to be continued next year. Here follows the remainder of the article, with references numbered to correspond with the

interpreted as a worshipper, to judge by comparison with the sacrificial scene on the Hagia Triada sarcophagus.

An important group of statuettes represents a deity, and a relief on an amphora more nearly fixes the identity of this type. It is a god or a goddess of the chase (an Artemis), representations of whom are known in Syria, Cyprus, Asia Minor, the Ægean, East Prussia, and even in China. The dating given

to this type in the south-east corresponds well with that of the figurines at Vinca; that is, the first half of the second millennium B.C.

In the south-east, statuettes of this type wear a conical helmet (Figs 8, 9, and 10). It is significant that the Carians, who, as generally assumed, founded colonies in the Black Sea (Salmidessos, Odessos, and Hermonassa), according to tradition invented the shield, the helmet, and its crest. On the heads of these statuettes the attachment of a helmet crest or a feathered crown (Figs. 13 and 14) is certainly represented, and its contour strongly

suggests the painted relief of the Priest-King from Knossos, which Sir Arthur Evans dates to the beginning of the sixteenth century B.C. The statuettes from Vinca are not works of art made as such, but are, above all, documents showing the character of the religion of Vinca, as I hope to prove elsewhere. They are, however, important in another aspect, in that they make it possible to look somewhat more closely at the actual life of the inhabitants of the settlement.

### Dress and Ornament.

That the people of Vinca had reached a fairly high standard of culture in the period of the 6½-metres level is shown by the remains of a woven fabric of linen or hemp found in a vase (Figs. 1 and 2). The clothes were sewn together, as proved by the numerous eyed needles, and were fastened with buttons (Fig. 15).

It is very important, as indicating the trade relations between Vinca and other places, that at Vinca ornaments, bracelets, and necklaces (Fig. 17) were made of fossil shells as substitutes for ivory, which would have been very expensive. The necessary material was obtained from the neighbouring layers of shelly limestone, pieces of which, as raw material, were found in the ruins of the settlement. Elaborate necklaces are also seen on statuettes and girdles as well (Figs. 11 and 12). These figures also explain the pendants of marble and alabaster, which are to be considered as amulets or as representations of the goddess, as in the cult of Cybele.

The inhabitants of Vinca used to paint their bodies and their faces. We often find not only figures painted red all over, but some which are painted with red and white round the eyes and on the forehead. The "Hyde Vase" (illustrated in our last issue) showed us too, for the first time, the use of a black paint. It is known that in the time of Herodotus, and earlier too, the inhabitants of the region north of Vinca were the Agathyrsi, who used to paint their faces. In Vinca we often find not only large pieces of the red colour, ochre or cinnabar, but also implements such as a pintadera and spatulæ, which were used for cosmetic purposes.

Another circumstance, however, made Vinca an important centre of the trade in cosmetics. At all depths pieces of cinnabar are found, and these doubtless came from the "Hollow Rocks" (Suplja Stena), near Avala, which is about twelve kilometres from Vinca. Here are the Hollows (Fig. 3) which give the place its name, and they go down to the surprising depth of sixty-five metres (about 210 ft.), while the presence of prehistoric pottery in them proves the connection.

According to ancient writers, Ephesus was the centre of the cinnabar trade; the Egyptians painted their ships with it, and the Greeks used the same colour for their figures of Dionysus. The Romans reckoned cinnabar as worth its weight in gold. These instances show the great value placed upon it in ancient times, and its importance for the relations between Vinca and the south-east.



FIGS. 1 AND 2. REMAINS OF A WOVEN FABRIC OF LINEN AND HEMP DISCOVERED IN A VASE AT VINCA AT A DEPTH OF 6½ METRES: RELICS OF SEWN GARMENTS, INDICATING A HIGH STANDARD OF CULTURE.

illustrations on this and the opposite page. To preserve continuity, we repeat at the beginning of a sentence from the end of the previous instalment.

VINCA was an important site in prehistoric times, and is now valuable for our knowledge of the prehistoric culture of the Danube valley.

### The Stone Implements and Weapons.

These are of the usual well-known shapes (Fig. 16) and made of various kinds of stone, obsidian, and rock crystal. They form a subject for petrological and mineralogical rather than for archaeological study, for thus one might learn the places and districts with which Vinca traded. The harpoons and fish-hooks, which, strangely enough, have not hitherto been found in this region, are made of deer horn, and have nothing to do with the Palæolithic examples, though the older specimens are better worked than the later. Eyed needles for sewing are also often found.

### Statuettes.

Numerous examples of these were found this year and are of many types. They represent both men and animals, and are made of marble, bone, and clay, and are of various sizes, one (Figs. 4 and 5) being just over 30.7 centimetres high. The human statuettes show both men and women (e.g., Figs. 6 and 7), but the latter are more numerous. The earlier female statuettes, in contrast to the later, represent single figures only. The type of a goddess nursing a child first appears at a depth of six metres from the surface, and in date corresponds with the appearance of this type in Crete in late Minoan times, in the Mavro Spelio cemetery near Knossos. It is, however, much older in Babylonia.

A hermaphrodite statuette in clay may well represent a masked worshipper, if not a hermaphrodite divinity, and has analogies in Asia Minor and Syria. Other statuettes, masked and horned, or simply horned, suggest south-eastern influences, as also a figurine with a bull's head. From the Ægean or Asia Minor comes the prototype for a man playing a double flute, as shown by a marble figure from the island of Keros. One statuette from Vinca is to be

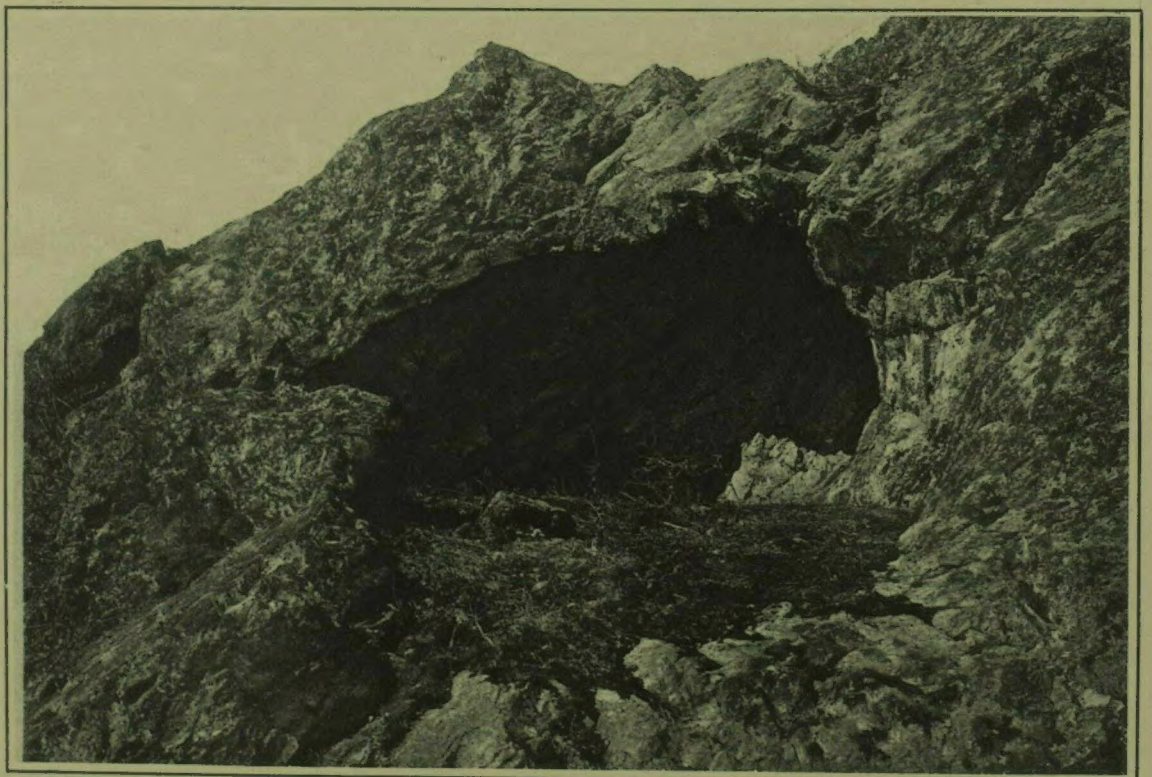
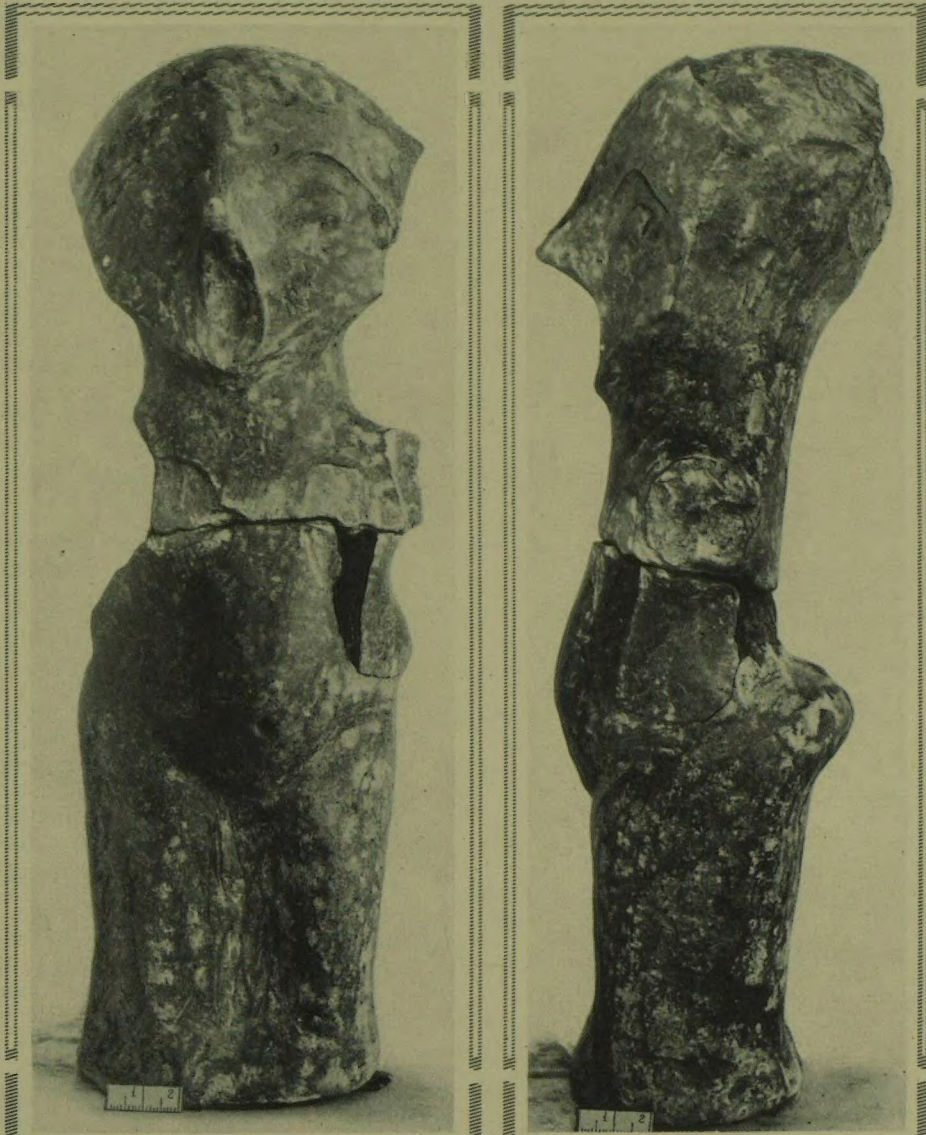


FIG. 3. THE SOURCE OF THE CINNABAR THAT MADE VINCA AN IMPORTANT CENTRE OF THE TRADE IN COSMETICS: THE HOLLOW ROCKS (SUPLJA STENA) NEAR AVALA (SOME EIGHT MILES FROM VINCA) WHERE THE "HOLLOWS" REACH A SURPRISING DEPTH.

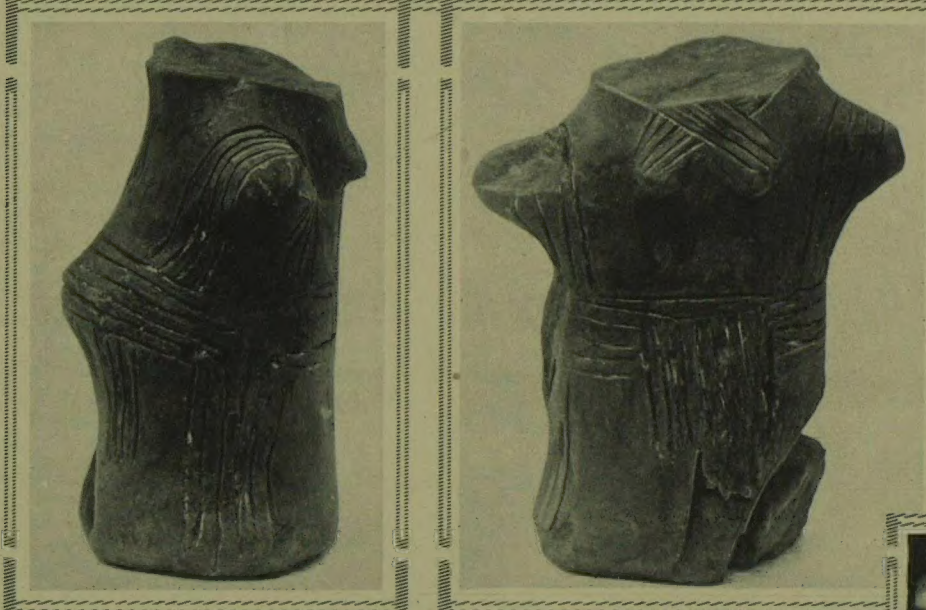


# PREHISTORIC SCULPTURE FOUND AT VINCA: EVIDENCE OF COSTUME, ORNAMENTS, AND WAR EQUIPMENT.

PHOTOGRAPHS BY PROFESSOR MILOJE M. VASSITS. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)



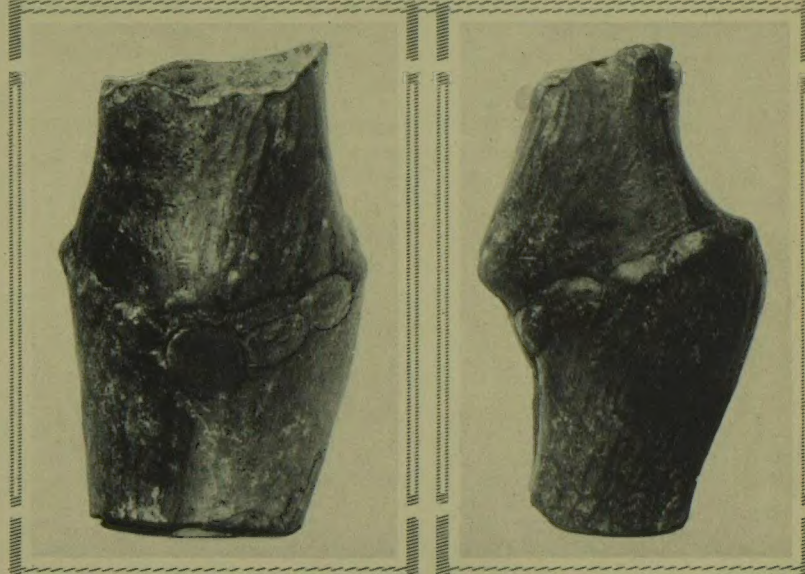
FIGS. 4 AND 5. A CLAY STATUETTE OF A WOMAN, OVER 30 CM. HIGH, FOUND AT VINCA AT A DEPTH OF 6.20 METRES—(LEFT) FRONT VIEW; (RIGHT) PROFILE: ONE OF MANY SUCH FIGURES MADE, NOT AS WORKS OF ART, BUT FOR RELIGIOUS PURPOSES.



FIGS. 6 AND 7. INDICATIONS OF PREHISTORIC COSTUME ON VINCA STATUARY: A HEADLESS FIGURE OF A WOMAN FROM A DEPTH OF 6.70 METRES—(ON LEFT) THE RIGHT-HAND SIDE; (ON RIGHT) THE FRONT, SHOWING A GIRDLE.



FIGS. 8, 9, AND 10. EVIDENCE ON MILITARY HEAD-GEAR USED AT VINCA: THREE ASPECTS OF A CLAY STATUETTE OF A MAN IN A CONICAL HELMET, FROM A DEPTH OF 8.70 METRES—(L. TO R.) BACK, PROFILE, AND FRONT.



FIGS. 11 AND 12. AN EXAMPLE OF BODY ORNAMENTS: THE LOWER PART OF THE TORSO OF A CLAY STATUETTE WITH A GIRDLE OF MEDALLIONS, FROM A DEPTH OF 6.90 METRES (FRONT AND SIDE VIEWS).



FIGS. 13 AND 14. WITH CROWN PIERCED TO ATTACH A PLUME (AKIN TO A MINOAN RELIEF OF THE 16TH CENTURY B.C.): HEAD OF A CLAY STATUETTE, FROM A DEPTH OF 7.70 METRES (FRONT AND SIDE).



FIG. 15. TWO MARBLE BUTTONS PIERCED TO SEW ON GARMENTS, FROM A DEPTH OF 8.30 METRES: EVIDENCE OF CIVILISED DRESS.

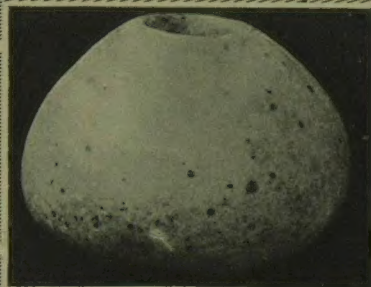


FIG. 16. A MACE-HEAD OF MARBLE FOUND AT A DEPTH OF 8.20 METRES: A TYPE OF VINCA WEAPONS.

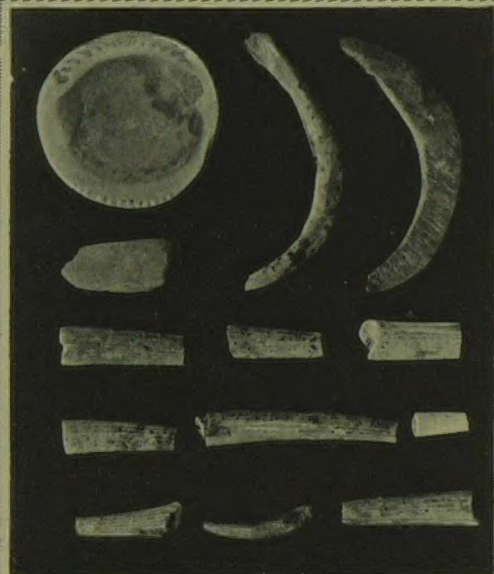


FIG. 17. FRAGMENTS OF NECKLACES AND BRACELETS MADE OF FOSSIL SHELL, FOUND AT VINCA AT A DEPTH OF 5.80 TO 9 METRES.

WE illustrate above a number of the interesting statuettes, together with examples of personal ornaments and military equipment, found during the excavations on the important prehistoric site at Vinca, on the Danube, near Belgrade, as described by Professor Vassits in his article on the opposite page. The illustrations are numbered to correspond with his references to the various objects. As he explained in the first part of his narrative, in our issue of October 18, the settlement at Vinca had an uninterrupted existence from about the beginning of the Middle Bronze Age in the Ægean down to the conquest of this region of the Danube valley by the Romans about the year 6 A.D. The Vinca discoveries throw much light on the culture and life of the inhabitants, but their nationality cannot at present be determined, pending a discovery of human remains, which, it is hoped, may be made. It has already been established that Vinca traded in the manufacture of small ornaments of marble, alabaster, crystal, and fossil shells, and was the seat of a primitive cosmetic factory. Such commerce brought the place into touch with Ægean civilisation, through the shipping trade in the Black Sea and along the Danube.



# "EVERY INCH A QUEEN."

BEING AN APPRECIATION OF  
"THE LETTERS OF QUEEN VICTORIA. 1886-1901." Edited by GEORGE EARLE BUCKLE.\*

(PUBLISHED BY JOHN MURRAY.)

THE first volume of the third series of Queen Victoria's Letters covers the years 1886 to 1890. As well as the Queen's own letters, there are extracts from her Journal; letters to her from Sovereigns, Ministers, and private persons; and letters from third parties to each other bearing upon points raised by the Queen's correspondence. The documents are arranged chronologically. The editor supplies a preface, brief explanatory footnotes, and introduces each year with a slight sketch of the principal events contained in it. It is an immensely long book, but so packed with interest that, far from wishing it more condensed, one laments every occasion when a row of dots shows that the editor has had to use his blue pencil.

Probably less than half the material of the book comes from Queen Victoria's hand. Women are held to be prolix letter-writers, but in the main the Queen expressed her opinions upon persons and events more succinctly than did her Ministers. She wrote, as far as the use of the formal third person permitted, straight down whatever came into her head; they had to adopt the cumbrous language of respect and couch their reports in terms which, while faithfully embodying their own views, should yet be agreeable to their Sovereign.

This was not always easy. For three and a-half out of the four years Lord Salisbury was Prime Minister; his differences with the Queen were few, and showed themselves in matters that were not of the greatest moment: the appointment of Bishops, for instance, the recall of Sir Robert Morier, and the cession of Heligoland. "It is a very bad precedent," she telegraphed to Lord Salisbury. "The next thing will be to propose to give up Gibraltar; and soon nothing will be secure, and all our Colonies will wish to be free. Giving up what one has is always a bad thing." When Lord Salisbury did not fall in with her suggestion that the Bishopric of Winchester should be offered to the Dean of Windsor, she protested more strongly: "... In this case of Winchester, which borders on Windsor and includes Osborne, the Queen's personal wishes and convenience are overlooked. It is painful to the Queen to say all this; but Lord Salisbury knows that she is always frank in all her dealings with him."

In her correspondence with Lord Salisbury, the Queen's frankness rarely spelled disagreement. It was otherwise in the case of Gladstone. The present volume opens with the defeat of Lord Salisbury's Government, and Gladstone's short, troubled Ministry. Few could be indifferent to the controversy that raged around the Home Rule Bill, least of all the Queen and her Prime Minister. She wrote to Mr. Goschen: "Why can you, moderate, loyal and patriotic Whigs, not join, and declare you will not follow Mr. Gladstone, not support him? He will ruin the country if he can, and how much mischief has he not done already?" Gladstone's determination to put the measure before Parliament at all costs involved further inconveniences, which he could scarcely have foreseen: disaffected Liberal Peers refused, on conscientious grounds, to enter the Household: "I know it is NOT meant out of want of respect for me, but of a sense of patriotism which ought always to be above party. Still, it is atrocious of Mr. Gladstone, or Lord Granville even more, to expose me to having only half a Household."

So she wrote to the Prince of Wales; and to Mr. Gladstone himself she was sometimes almost equally severe—especially on one occasion when "his speech

appeared to support that wretched Mr. Labouchère's while opposing his outrageous resolution." Gladstone's reports, though perfectly respectful, were sometimes charged with irony and exasperation: "Mr. Gladstone believes that his own opinions about hereditary Peerage are tolerated by a large part of the Liberal Party as the pardonable superstitions of an old man... he humbly adds that, if your Majesty shall be pleased to add anything favourable to the House of Lords which he could usefully have said, but omitted to say, he will seek for an early opportunity of redeeming his error."

At 2 a.m. on June 8, the Home Rule Bill was defeated by a majority of thirty votes. The news reached the Queen, who had spent a troubled night. "Cannot help feeling relieved," she wrote in her Journal, "and think it is the best for the interests of the country."

The year 1887 was a "year of considerable unrest in Europe owing to the instability of French politics and to the uncertainty of the Tsar's intentions in the Balkans." But, though Irish affairs continued to give trouble, it was for Queen Victoria a year of triumph. On June 20 she completed the fiftieth year of her reign, and celebrated her Golden Jubilee, "wearing a dress and bonnet trimmed with white point d'Alençon, diamond ornaments in my bonnet,

No wonder that the Queen wrote in her Journal on New Year's Eve: "Never, never can I forget this brilliant year, so full of the marvellous kindness, loyalty, and devotion of so many millions, which," she adds, with touching humility, "really I could hardly have expected."

In what different spirit does she take leave of 1888: "No one of us sat up. Quietly and imperceptibly ended this sad year." For England the year had passed without much incident. The Irish Question had taken up a good deal of Parliament's time, but had not monopolised it. Mr. Balfour's policy of repression, though it evoked heated protests from Mr. Gladstone and the Nationalists, had diminished Irish lawlessness. The attention of Europe and the anxious sympathy of the Queen were fixed upon "the affecting drama which was being unrolled at San Remo and Berlin." Great hopes had been built on the character of Frederick III. His early death was a disappointment to the world and a terrible grief to the Queen. During his long, painful illness, upon the proper treatment of which English and German doctors could not agree, she had no peace; and the behaviour of William II., on his accession, filled Europe with misgivings and the Queen with horror. "How sickening it is to see Willy (she wrote to the Prince of Wales), "not two months after his

beloved and noble father's death, going to banquets and reviews! It is very indecent and very unfeeling." The Queen had spent the spring in Florence. Towards the end of April she paid a visit to Berlin and saw the doomed Emperor on his sick-bed. Bismarck was brought to see her. "I had a most interesting conversation with him, and was agreeably surprised to find him so amiable and gentle. I shook hands with him and asked him to sit down. . . . He spoke a great deal of the German Army, and of the immense number

of men who could be put under arms if necessary, and of their fitness for defence; of his great object being to prevent war, which I remarked was ours also." The new Emperor's attitude, especially towards the Empress Frederick, produced a painful impression on the Queen, which was, however, partially obliterated by his visit to Osborne in August. He was especially delighted at being appointed an Admiral of the Fleet; and in a letter to the Queen he wrote: "Should . . . the will of Providence lay the heavy burden on us of fighting for our homes and destinies, then may the British Fleet be seen forging ahead side by side with the German, and the 'Red Coat' marching to victory with the 'Pomeranian Grenadier'!"

Next year saw the fall of Prince Bismarck, but the new Administration in Germany was enthusiastically pro-English. The German Emperor wrote to Queen Victoria that "if the Chancellor had kept on a few weeks longer, he would have infallibly died of apoplexy . . . we parted under tears after a warm embrace . . . it was a very hard trial, but the Lord's will be done." In England Parliament was still busy with the Irish Question. Late in the year Parnell was cited as co-respondent in a divorce case. The English Nonconformists and the Scottish Presbyterians would not co-operate with the Irish Nationalists if Parnell remained leader. Parnell accused Gladstone of treachery; the Home Rule Party was split up. The Queen wrote to Lord Salisbury on matters of lesser moment: he was able to assure her that it had only entered into the heads of a "few fanatics" to give back the Elgin Marbles.

Every page of these letters leaves one with an increased respect for Queen Victoria, her dignity, her simplicity, her warm-heartedness, above all, her amazing, if sometimes one-sided, grasp of public affairs. She put off her royal dignity as easily and

(Continued on page 780.)

EXTRACT OF AN ENTRY IN A REGISTER OF BIRTHS,  
of 17<sup>th</sup> & 18<sup>th</sup> VICTORIA, kept in the undermentioned PARISH or DISTRICT, in terms  
Cap. 80, §§ 56 & 58.

No.	Name and Surname.	When and Where Born.	Sex.	Name, Surname, and Rank or Profession of Father. Name, and Maiden Surname of Mother. Date and Place of Marriage.	Signature and Qualification of Informant, and Signature, if not of the Father in which the Birth occurred.	When and Where Registered, and Signature of Registrar.
114	Mr. Royal Highness Prince of Wales	1930 August Twentieth-first of York 9 1/2 to 10 PM	F	His Royal Highness Prince Albert Edward of York & Co. H. L. C.	(Signed) Albert	1930 September 30 <sup>th</sup> At Glamis (Sgd) Rev. Buchanan
	James Castle James			His Royal Highness The Duke of York, formerly Prince of Wales Elizabeth Augusta Margaret James Castle; 1923 April 16 London	Father London	Rev. Buchanan Registrar

EXTRACTED FROM THE REGISTER BOOK OF BIRTHS, for the Parish of Glamis, in the County of Angus, this 4<sup>th</sup> day of October 1930.

The Registrar of Births, Deaths, and Marriages, pursuant to every Regulation, must in Scotland keep in duplicate for each year a book, after being examined and compared, one of the duplicate is retained by the Local Registrar, while the other is transmitted to the Registrar-General in Edinburgh. Every person is entitled to search the duplicate retained in the custody of the Registrar-General, upon payment of a fee of 1s. for a search, and 1s. for a duplicate. In the case of a particular birth, the Registrar-General may, at his discretion, supply a copy of the birth record, upon payment of a fee of 1s. for a search, and 1s. for a duplicate. In the case of a particular birth, the Registrar-General may, at his discretion, supply a copy of the birth record, upon payment of a fee of 1s. for a search, and 1s. for a duplicate. In the case of a particular birth, the Registrar-General may, at his discretion, supply a copy of the birth record, upon payment of a fee of 1s. for a search, and 1s. for a duplicate.

OF RENEWED INTEREST IN VIEW OF THE CHRISTENING OF PRINCESS MARGARET ROSE: THE BIRTH CERTIFICATE OF THE SECOND DAUGHTER OF THE DUKE AND DUCHESS OF YORK—"EXTRACTED FROM THE REGISTER BOOK OF BIRTHS, FOR THE DISTRICT OF GLAMIS."

and pearls round my neck, with all my orders." A long extract from her Journal describes most vividly the ceremonies and sensations of the day. Pomp and circumstance were so habitual and natural to her that she hardly noticed them. She describes them, but without a suggestion of *empressment*. Small and homely incidents, like the restiveness of Lord Lorne's horse, stuck in her mind. "We only got back (from the procession) "at a quarter to three. Went at once to my room to take off my bonnet and put on my cap." For an account that does justice to the splendour and heart-stirring quality of the scene one must turn to a letter written to the Queen by Lord Rosebery. Acknowledging it in the first person, she calls it "your beautiful and most kind letter"—and justly, for its magnificent periods are worthy of Burke. The spectacle could have found no more fitting memorial; it sums up, in incomparable language, what Queen Victoria meant to her people:

"Few even of those who are not your Majesty's subjects could view unmoved the procession from the Palace to the Abbey with its proud cavalcade of princes, its majestic representation of the sovereignties of the world, and the enthusiastic multitudes that hailed its passage; but fewer still that touching and magnetic moment in the Abbey when your Majesty appeared alone and aloft—symbolising so truly your Majesty's real position—to bear silent testimony to the blessings and the sorrows which it has pleased God to bestow on your Majesty and your people during two generations. And when later your Majesty passed from the Sovereign to the Mother, the touch of nature which has brought your Majesty into sympathy with the humblest of your subjects added the supreme emotion to a matchless scene. None who beheld that spectacle can ever forget it; for it was history and human nature blended and compacted in a single glowing picture."

\* "The Letters of Queen Victoria. 1886-1901." Published by Authority of His Majesty the King. Edited by George Earle Buckle. First Volume (1886-1890) of the Third and Final Series. (John Murray; 25s.)



# THE ROYAL CHRISTENING: THE BABY PRINCESS AND HER MOTHER.

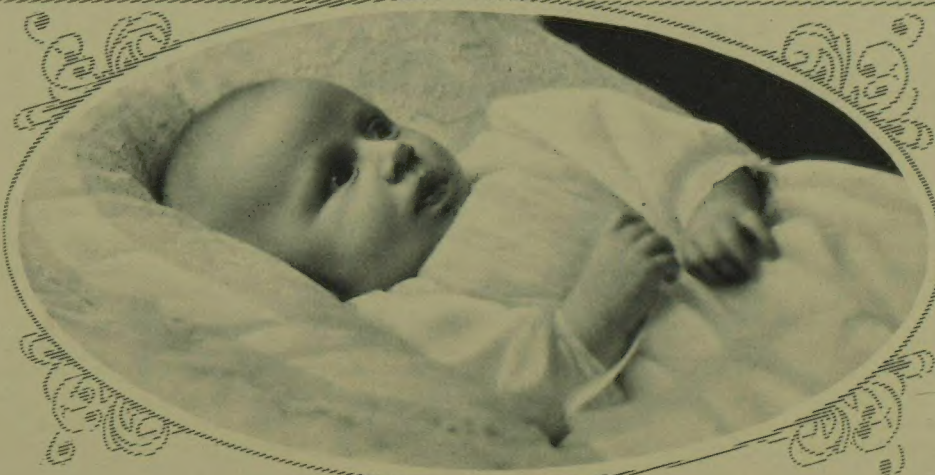
PHOTOGRAPHS BY SPEAIGHT, LTD.



FIRST PORTRAITS: H.R.H. PRINCESS MARGARET ROSE WITH HER MOTHER, H.R.H. THE DUCHESS OF YORK.

**P**RINCESS MARGARET ROSE travelled from Glamis to London recently with her parents and her sister, Princess Elizabeth. It was announced during the week-end that the christening of the baby Princess would take place on October 30, in the private

*[Continued opposite.]*



chapel at Buckingham Palace and that the ceremony would be performed at the "lily" font, which belongs to the historic collection of Royal Plate kept at Windsor Castle. It was announced that the Archbishop of Canterbury (Dr. Lang) would officiate.



## A KIKUYU COUNTERPART TO LONDON'S BIG STORES.

A CROWDED OPEN-AIR "EMPORIUM" IN EAST AFRICA: MARKET DAY AMONG THE NATIVES OF THE KIKUYU RESERVE—NOW A CENTRE OF DISCONTENT.

By JULIAN S. HUXLEY, *Fullerton Professor of Physiology in the Royal Institution; Author of "Essays in Popular Science," etc. (See Illustrations on the Opposite Page.)*

THE Kikuyus are one of the most important tribes in Kenya, and are at the moment in the forefront of the "native problem" of the colony. This is partly because the almost universal native suspicion of the white man's land policy has with them, owing to a variety of causes, recently become intense to the verge of unreasonableness; and it is partly owing to trouble over one of their initiation

idea that the African is always content with a monotonous diet. There is millet (of at least two kinds), maize, and various others grains I did not know; beans and several kinds of peas; sweet potatoes and taro and sugar-cane; and many other kinds of produce. The vendors squat by their wares, all close together; the buyers pick their way deviously through the dense crowd and over the varied foodstuffs.

Each main category of goods has its own section of the market-ground. Over in one corner is the firewood. This is a very precious commodity, since the deforestation, which the Kikuyus themselves began by constantly cutting down new areas of forest for their shifting cultivation, their goats (Fig. 7) have perpetuated by preventing the new growth of seedling trees, and their Reserve, which was once all richly wooded, is now bare of trees, save for a few sacred groves on hill summits, and patches of gum and wattle which the Government have at last persuaded them to begin planting. Anyhow, bundles of kindling cost more in Kikuyuland than they would in London.

In another place is the salt department. For some reason, the vendors of this in one market

I saw were all young lads (Fig. 6). The "salt" is largely soda, with admixture of other salts, and is a very necessary ingredient of the natives' diet. It comes long distances from the salt lakes in various parts of the colony. Here again is the snuff and tobacco section; the instrument used to measure out the snuff is always a cent piece attached to the end of a stick—a unit of measurement invented by the natives and rigorously adhered to by them. On the outskirts of one market was the goat department (Fig. 7); this was for some reason rather less crowded than the rest.

Another activity of the outskirts is the sale of produce to Indian traders. You see the old shop-

keeper towering above the little Kikuyu women, bowed down with their heavy sacks, weighing the produce and paying over the shillings and cents. Perhaps you are struck with amazement for a moment at the ramifications of the world's economic system, invented by man and yet seemingly now out of men's control, which sends its tentacles into these remote equatorial villages and dislodges Indians from their proper home to come and help thrust change upon an African tribe; then the impression fades, and the actuality of the scene takes you again.

Perhaps the most intriguing parts of the market are where personal adornment is bought and sold (Figs. 4 and 5). Kikuyu women wear an abundance of bead-rings (pinkish is the fashionable colour just now) suspended in clusters on either side of their heads. These you may see, of all sizes, dangling from a string between two posts, with women dawdling along and eyeing them (Fig. 4). Then there



FIG. 1. THE "BEAUTY PARLOUR" OF A KIKUYU MARKET: AN EXPERT (AN OLDISH MAN) COILING A WIRE ORNAMENT ROUND A GIRL'S LEG. WHILE HIS WIFE AND FAMILY PREPARE MORE WIRE.

rites, the so-called "female circumcision." The rite is a barbarous one, but, as things stand, is bound up with the stability of their tribal organisation; here mere misunderstanding has combined with a very unwise categorical prohibition on the part of one missionary body to make the Kikuyus regard the rite as a symbol of their tribal patriotism, and to stiffen their resistance to reasonable and desirable change.

When I was in Nairobi last autumn I was repeatedly told of the unrest among the Kikuyus, and quite a number of people, alike among settlers and officials, were gloomily prognosticating actual insurrection in the near future. So I anticipated that in the Kikuyu Reserve, part of which I visited on my way to the forest slopes of Mount Kenya, white men would be greeted with surly looks or even actual hostility. However, these expectations were luckily not fulfilled. The Kikuyu has, it is true, a queer alien look about him, as of a gnome or other creature of slightly different breed from ordinary human beings; he seems to be by nature cunning, reserved, perhaps mistrustful (even in the early days of the opening up of the colony, the tribe had the reputation of being the most difficult and shifty to deal with); but there was no visible sign of unfriendliness, much less any overt act.

One of the peculiarities for which the Kikuyus have always been noted is their markets. Whether this be due to their bargaining temperament, which makes them enjoy haggling and chaffering for its own sake, or to a love of change and company, the results are remarkable. In quite a number of places in the Reserve, markets are held once or even twice a week, and are attended by crowds of natives: it is not at all uncommon for over a thousand Kikuyus to be crowded together on such a market-ground. I was lucky enough to strike three market days in my short trip, and brought away a very vivid impression of the activity and orderliness of these African trading centres.

The market-place is merely an open space set aside for such use, sometimes out in the open country, sometimes on a sort of village green close to a little settlement, bordered by the tin stores and ramshackle shops of Indian traders. There are no booths or tables; the goods are exposed on the bare ground, or, in certain cases, slung on a string between two posts (Fig. 4). Most of the market is naturally taken up with agricultural produce; the variety of this is extraordinary, and completely contradicts the



FIG. 2. A KIKUYU GIRL HOLDING UP HER LEG WHILE THE EXPERT TWISTS WIRE ROUND IT IN EVEN COILS: AN OPERATION THAT LASTS AN HOUR AND REQUIRES SKILLED TREATMENT, LIKE A "PERMANENT WAVE."

are elaborate bead-work forehead-straps and belts, adornments for the lobe of the ear, and brass neck-rings. There may be two or three "jewellers' stands in one market; and I was interested to find, by questioning them, that the prices were identical in all.

Then there are the coils of wire which the women wear round their legs. These, it seems, cannot be put on by unskilled hands any more than a permanent wave can be self-administered; and on one fringe of the market is an expert who will ring a girl in style for a fee (so I elicited through my companion's interpretation) of one shilling per leg. The expert's wife and family will be engaged in preparing the wire: it is pegged down at one end, and then pulled and rubbed to make it straight and give it a polish. The expert himself was an oldish man who, seated on a nice little olive-wood stool, attended to the real business of twisting the wire in even coils round the leg. For some parts of the operation his clients can stand (Fig. 3), but for others they have to sit on the ground and, balancing themselves with their hands, hold up a leg (Figs. 1 and 2). The process takes time. One girl whom I saw at the beginning being thus adorned, was, I am almost certain, still holding up the same leg when I left the market nearly an hour later.

What strikes one most at a Kikuyu market is its wonderful orderliness. The market-place is as active as an ant-hill; it seethes with humanity, coffee-coloured human beings talking, laughing, bargaining (Fig. 9), picking their way through squatting forms and over heaps of grain and vegetables; there were no Europeans about, and I could not see any native policemen; and yet there was no quarrelling, not even a squabbling or an unseemly raising of voices, in any of the three markets I saw.

In the markets well inside the Reserve you see very few Kikuyus wearing European dress. The women especially cling tenaciously to the traditional



FIG. 3. FIXING WIRE ORNAMENTS AT A CHARGE OF A SHILLING A LEG: THE CUSTOMER STANDING FOR PART OF THE PROCESS, WHILE THE EXPERT HAS LEFT HIS OLIVE-WOOD STOOL TO SIT ON THE GROUND.

[Continued on page 780.]



# AN AFRICAN TRIBE'S PASSION FOR "SHOPPING": MARKET SCENES IN KENYA.

PHOTOGRAPHS BY PROFESSOR JULIAN S. HUXLEY. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)



FIG. 4. THE "JEWELLERY DEPARTMENT" OF A KIKUYU MARKET: BEAD-RINGS AND NECKLACES DANGLING FROM A STRING BETWEEN TWO POSTS, WITH WOMEN DAWDLING ALONG AND EYEING THEM.



FIG. 5. A GENERAL VIEW OF THE ORNAMENT DEPARTMENT OF THE MARKET: A SECTION THAT MAY CONTAIN SEVERAL "JEWELLERS'" STANDS, AT ALL OF WHICH THE PRICES ARE IDENTICAL.



FIG. 6. SALT (A VERY VALUABLE COMMODITY BROUGHT FROM DISTANT SALT LAKES) ON SALE IN A KIKUYU MARKET: A GROUP OF VENDORS, HERE (FOR SOME REASON) ALL YOUNG BOYS.



FIG. 7. ANIMALS THAT PERPETUATE THE DEFORESTATION OF THE KIKUYU RESERVE, BY DESTROYING SEEDLING TREES: A GROUP OF GOATS IN THE LIVE-STOCK SECTION OF A NATIVE MARKET.



FIG. 8. WITH HAIR AND BEST SKIN-DRESS SHINY WITH OCHRE AND GREASE: A KIKUYU BEAUTY IN FESTAL ARRAY.



FIG. 9. "THE MARKET PLACE SEETHES WITH HUMANITY, COFFEE-COLOURED HUMAN BEINGS . . . PICKING THEIR WAY THROUGH SQUATTING FORMS": KIKUYU WOMEN BARGAINING.



FIG. 10. A YOUNG "BUCK": A KIKUYU DANDY WITH KNOBBED STICK, OCHRED HAIR, AND FEATHER ON HIS HEAD.

These photographs illustrate Professor Julian Huxley's first-hand description of a native market in Kenya, in his article on the Kikuyu Reserve given on the opposite page, and are numbered to correspond with his allusions to the various subjects. These open-air markets, he says, take place every week—sometimes twice a week—and are always crowded. The Kikuyu women, in fact, are as fond of shopping, after their own fashion, as those who throng the great stores of Europe and America. Particularly interesting is the account of a native "beauty parlour," where the belles of the tribe go to be fitted with leg ornaments consisting of coiled wire, at a charge of a shilling per leg, as seen in the three

photographs that accompany the article. The women wear clusters of bead-rings suspended on each side of the head, and the ornament section of the market, where these and other trinkets are displayed, is always well patronised. Instead of being shown in shop windows or on counters, as with us, the goods are hung on a string suspended between two posts, and prospective customers eye them critically as they walk past. The "salt," which is mostly soda, and comes from afar, is an essential ingredient of native food. Goats have contributed to the absence of trees in the Reserve by preventing the growth of new seedlings. Figs. 8 and 10 above illustrate the more festal attire of the young people.



# The World of the Theatre.

By J. T. GREIN.

## THE REVELATION OF JEAN FORBES-ROBERTSON.—THOSE ADAPTATIONS FROM THE FRENCH.

Of course we all know that it was a daring thing to do to cast Miss Jean Forbes-Robertson for Rita Allmers. Is she not described by Ibsen himself as what the French call a *planteuse*—a woman exhaling voluptuousness? And was she not played, these thirty-odd years ago, by the blonde, opulent Janet Achurch, in the grand style of that day, in torrential passion? And now we selected a frail, girlish, almost sprite-like little person who, at any rate among older players, would tempt awkward comparisons. What was the reason for our choice? For one thing, that we saw a different reading of the part—a more subdued, tranquil, restrained impersonation. For another, that we looked upon Jean Forbes-Robertson as an unexplored possibility, an artist hitherto earmarked for extremely juvenile characters, of passively virginal nature. She had, indeed, once or twice transgressed beyond the limits seemingly bounded by her personality, but she had scarcely revealed new aspects of her gifts. She might have gone on playing the *jeune fille* and stopped where she stood. But now came her great chance, and even at rehearsals it dawned upon her producer (Michael Orme) that she possessed all the qualities to give us a Rita Allmers of exquisite tenderness and rare inwardness. She was one of those artists who absorb the words and let them germinate within her. There only remained the question of extraneously developing her youth to the fulness of womanhood.

Thus, overcome by the ample costumes of the period, and by an auburn wig, waved and fashioned in the style of Mrs. Langtry's palmy days, the illusion was complete. There stood before us an eerie creature, with strangely luminous eyes, with features expressing suppressed emotions of yearning, unrequited passion, weariness suffused with the embers of rebellion growing within. Now all depended on her utterance, on her understanding of the complex character, of the inner turmoil of her soul, torn between jealousy, misunderstanding, wild desires unsatisfied in a loveless marriage with a man "spouting" ideals, but who had taken her for her body and her means. And from the first she revealed how well she understood, how intensely she lived, the part. We all felt what was amiss in her life; we felt why she almost loathed her child, why she was so rancorous against her sister; why, fighting for the possession of her husband's soul, she gave vent to such bitterness as amounted to flouting. Yet Jean Forbes-Robertson, torn within by conflicting emotions, never let them burst forth in uncontrolled vociferation. She insisted; she constantly, even in her plaint, tempered her voice, and that rendered her struggle all the more appalling. Her mental agony more appealing and appaling. She was a young *mater dolorosa* in the fullest sense of the words; we could not help commiserating this poor creature, so helpless, so pathetically tossed about by her loneliness, her despair, her tormenting thirst for love unrequited. She was not lovable in her spasm of sorrow, merely pathetic, despite our feeling of "how hard this woman is!"

But there came the third act, and now, with infinite understanding, the actress disclosed the fund of tenderness within her. The scene with Allmers when they both unite in living up to a new ideal of devoting their lives to little children, was touching beyond words. It seemed as if all gall and wormwood had been expunged from her soul, as if she found infinite solace in the new resolution. Her marriage, it is true, would never be anything but a fraternal alliance to shield others, but now it would be a bond of a more exalted nature, now that passion and jealousy and

the impact of their natures were dead, now that she had entered the portals of womanhood, emerging from the crucible of pain and suffering. In this scene Miss Jean Forbes-Robertson was simply superb. Here, indeed, were the harps in the air, here was a hymn of thanksgiving rendered in perfect harmony by her and Mr. Ernest Milton, who strove with might and main to deliver the character of Allmers from the

ungrateful second plane—a mere object to attain the dramatist's ends. But Mr. Ernest Milton lifted him above that level.

In the middle of last century the English stage was spoon-fed by adaptations from the French, mostly supplied by hack translators and fashioned in a manner by craftsmen. These adaptations were generally very bad and full of ridiculous idiomatic errors. Towards the 'eighties, when Sardou and his school were in flower, these importations were still numerous, but the quality vastly improved. From "Diplomacy" onward the work was performed by literary men who knew both languages and were familiar with the temperamental differences of the two nations. They knew how to prune and to fashion in such a way that, but for the *locale*, the works might have sprung from native talent. A fairly recent revival at Wyndham's of "Diplomacy" proved as successful as forty years earlier. But from the beginning of this century there was not only a falling-off in numbers, because our home-production increased by leaps and bounds, but because the modern style of French writing hardly lent itself to transmission—it was either too literary or the subjects were too psychologically analytical for our public. Here and there a farce of the old pattern had a vogue, but the essentially modern plays of the advancing school proved as foreign in adaptation as they lost point in the process. When, for instance, Mr. Dennis Eadie produced the exquisite Gallic piece of humour, "Dr. Knock," it went as flat as the proverbial glass of stale champagne.

Since the "flop" the importations have visibly declined, and I can hardly remember a case in which the attempt proved worth while. The market is spoilt, and I foresee no revival; in fact, even the most long-headed managers would rather risk their money on American work than on adaptations from the French. The very idea frightens them.

Still, as I write, there are two importations being played in London; the one a *succès d'estime*, the other—at any rate artistically—a failure. Why? For the former was neatly and almost faithfully transmitted—it would deserve more success if the subject had not been so essentially French as to puzzle our audiences, with difficulty accessible to exotic sentiment. But the latter suffered not only from the insufficiency of the adaptor—who, among other things, left in an episode to which no tactful English person would ever refer in public; it literally "stank in our nostrils" and hurt our tympanum—but also because he overlooked the fact that certain phases of life can never be understood by our masses, because these things are beyond the pale of their thoughts and comprehension. It was the producer's task to see that these episodes—essentially locally Parisian—were remodelled (or, rather, omitted) because the discussion of them would bore our hearers. I have, in passing, referred to the differences in temperament; I would now add to it that the French savour palaver if it is bright, but that our people can stand only a modicum of it. We are all for the 'osses, and if the dialogue goes on flippantly on immaterial things we are apt to get restive. All these things should have been felt and corrected at rehearsal, or at a *répétition générale* in *intimacy*, not at a public function which, for many reasons, may be detrimental to the subsequent first night. For faults are foretold by that motley crowd that will go hence and wag their tongues.

But it is not only adaptations or needless dragging that imperil a foreign play. The casting

(Continued on page 786.)



A SCENE FROM "THE BREADWINNER," AT THE VAUDEVILLE: (L. TO R.) MARGERY BATTLE (MARIE LÖHR), ALFRED GRANGER (EVELYN ROBERTS), CHARLES BATTLE (RONALD SQUIRE), JUDY BATTLE (PEGGY ASHCROFT), AND PATRICK BATTLE (JACK HAWKINS).

Charles Battle, the "Breadwinner"—a broker who has been hammered on the Stock Exchange—makes up his mind to "go off on his own." Above he is seen stamping on his top hat—that symbol of servitude—in the presence of his family, the worthless younger members of which he rightly and heartily despises.

trammels of priggishness and insufferable pedantry. As in "A Doll's House," Ibsen has so exalted the part of the woman as to drive the husband into an



A SCENE OF EXQUISITE HUMOUR FROM "IT'S A BOY," AT THE STRAND THEATRE: THREE "JOHN TEMPESTS" ALL IN A ROW, WITH THREE CONTRASTED EXPRESSIONS—MR. SYDNEY HOWARD, MISS MARJORIE BROOKS, AND MR. LESLIE HENSON (L. TO R.).

Mr. Sydney Howard and Mr. Leslie Henson both appear as past-masters in the art of female impersonation.



## A ROYAL WEDDING OF AUSTERE SIMPLICITY: THE MARRIAGE AT ASSISI.



THE MARRIAGE OF KING BORIS OF BULGARIA AND PRINCESS GIOVANNA OF SAVOY: THE ROYAL BRIDEGROOM AND HIS QUEEN LEAVING THE UPPER CHURCH OF THE PAPAL BASILICA AT ASSISI, AFTER THE RELIGIOUS CEREMONY, TO PROCEED TO THE LOWER CHURCH FOR THE FORMAL SIGNING OF THE MARRIAGE ACT.



A CEREMONY DEVOID OF REGAL POMP, AND IN KEEPING WITH THE SPIRIT OF ST. FRANCIS: THE WEDDING OF KING BORIS AND PRINCESS GIOVANNA IN THE UPPER CHURCH AT ASSISI—A VIEW LOOKING TOWARDS THE ALTAR.



A CHARMING FEATURE OF THE ROYAL WEDDING AT ASSISI: SOME OF THREE HUNDRED LITTLE GIRLS DRESSED IN WHITE, WHO SCATTERED WHITE ROSES BEFORE THE BRIDE AND BRIDEGROOM AS THEY LEFT THE UPPER CHURCH.

The wedding of King Boris of Bulgaria and Princess Giovanna of Savoy, daughter of the King and Queen of Italy, was celebrated at Assisi on October 25. The religious ceremony, which took place in the upper church of the Papal Basilica, and was extremely simple and austere, was conducted by Father Risso. He blessed the wedding-ring, which had been set on the altar in a silver dish of lustral water, and bestowed a benediction on the royal pair. After they had spoken the words of consent, and the ring had been placed on the bride's finger, Father Risso delivered a short homily, and then read out the new article of the Italian law on matrimony enacted under the Concordat. The bridal pair then came

out, and, amid white roses scattered by 300 little girls in white dresses, led a procession to the lower church to venerate the tomb of St. Francis. In the sacristy of the lower church the marriage act was formally drawn up and signed. The royal party included the King and Queen of Italy, Queen Sophie of Greece, ex-King Ferdinand of Bulgaria (father of King Boris), the Prince and Princess of Piedmont, and the Duchess of Aosta. Signor Mussolini was also present, and later, at the Town Hall, acted as Notary of the Crown when the marriage act was transcribed in the civil register. King Boris and Queen Giovanna afterwards travelled to Brindisi and embarked there in the steamer "Tsar Ferdinand."



# GLORIES OF TELL HALAF—A GREAT DISCOVERY:

PREHISTORIC COLOURED POTTERY, GOLD-WORK, AND A KING'S IVORY COSMETIC-BOX.

From an Article by **BARON MAX VON OPPENHEIM** (formerly of the Imperial German Diplomatic Service in Turkey), who conducted the Excavations.

We printed last week a translation of an article by Baron von Oppenheim, describing the statuary and reliefs which he has brought to light of recent years at Tell Halaf—a hitherto unexplored site near the headwaters of the Khabur River, in upper Mesopotamia. Probably the work of a "Subarean-Hittite" race living in the district during, and perhaps previous to, the third millennium B.C. Many of his discoveries

Hittite pantheon; his characteristics were described in Baron von Oppenheim's previous article).

The shapes and sizes of the vessels found vary as well in a very high degree, and all, from the smallest cups to huge vases, are painted. At Tell Halaf we come across the sort of wine-cup which the Jackal is represented as offering to the Lion in the uppermost series of pictures in the "Beast-chapel" at Ur

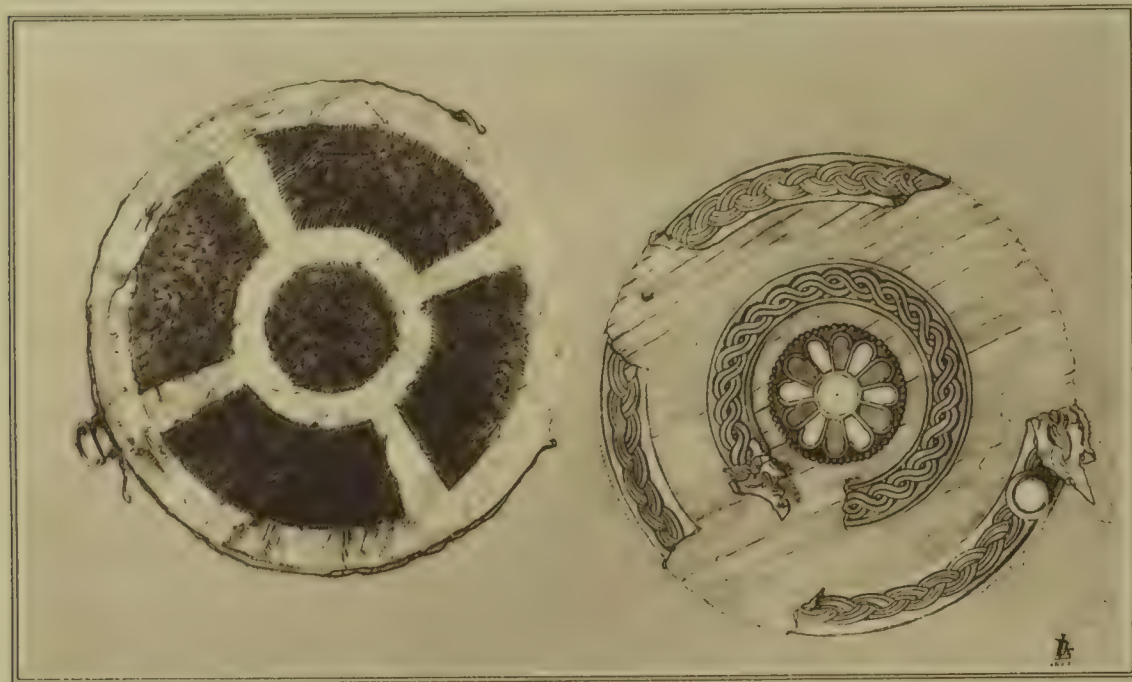
stratum was found to be thick with flint instruments of all sizes, from massive productions down to tiny arrow-heads—some of them robust works of art. Contemporary objects made of obsidian were also numerous, from the slenderest little knives, which were almost transparent, to strong "blades" and "saws" of 10 cm. in length. These, taken together with a lump of obsidian that was found, allow of our concluding, says Baron von Oppenheim, that some new obsidian workings, at the moment unlocated, are to be found in the neighbourhood of Tell Halaf.

Of great interest also are the terra-cotta figurines of squatting women found at the same level as the prehistoric coloured pottery. These figurines are painted over with dark stripes, which may well be a representation of clothing. They are very similar to some statuettes (larger and upright) found by Mr. Leonard Woolley at pre-Sumerian levels: the same in their broad shoulders and narrow, drawn-in waists, bird-like heads, and the lumps stuck on to the heads to indicate hair. The superimposed knobs and round discs on their upper arms are all found on the Tell Halaf terra-cotta statuettes, just as they were at Ur.

Tell Halaf has not been so rich in gold objects found as was Ur, or as the graves of the 18th Dynasty of Egypt. On the other hand, the wealth of statuary and coloured pottery found here is almost unequalled. However, several gold treasures of Prince Kapara's period have been brought to light—such as a remarkable mouth plaque, with moustache and beard represented in blue-and-white enamel, and a breast-plate showing the "palm-tree of life" with two gazelles springing up against it, on which, enamel also makes its appearance. Beside that, handsome sandal fastenings of pressed gold-work with representations of beasts also came to light. The entire clothing of the king buried here must have been a finger's-breadth thick with gold.

But by far the most remarkable thing in the grave was an ivory box with five compartments and a lid, gold bands and round rosettes, and further decorated with enamel. In one compartment there was still a little rouge left, and a silver pencil, so that obviously the king in question used cosmetics.

Objects in bronze and basalt that served a variety of uses, together with necklaces, go to make up the full tale of Baron von Oppenheim's discoveries on this wonderful site. Space does not allow of their full enumeration here: let it suffice to point out, in conclusion, that the archaeological possibilities of Tell Halaf are not yet exhausted, and are ready to yield further rich results. Readers will find many of the more remarkable "finds" described here illustrated on the opposite page.



AN IVORY COSMETIC-BOX FOUND IN THE GRAVE OF AN ARAMAIC KING AT TELL HALAF: THE INTERIOR, WITH FIVE COMPARTMENTS, ONE OF WHICH HELD ROUGE (LEFT); AND THE LID OF THE BOX DECORATED WITH ENAMEL-WORK (RIGHT).

gain added interest through having been re-employed by an Aramaic prince named Kapara, who had his palace here at the end of the second millennium. Below, the Baron's account continues, and concerns other discoveries at Tell Halaf—decorated pottery, flint, obsidian, bronze and gold objects, and the curious statuettes illustrated on the opposite page.

THE smaller objects brought to light by Baron von Oppenheim at Tell Halaf have as great an interest as the stone statuary found there. The prehistoric coloured pottery takes first place among them as far as quantity goes; practically no site has ever yielded examples of this in such large numbers. The position of this prehistoric pottery was immediately below the stratum of Prince Kapara's temple-palace (the Aramaic magnate of the second millennium mentioned in our last article). The town of the people who made and used this coloured earthenware extends for very little less than a square kilometre. The pottery itself calls to mind in a very forcible way that found in Susa—particularly that of Susa Period I., excavated by Professor Herzfeld in Western Persia, or that found by Professor Hubert Schmidt in Anau—or, to go further afield, similar to that in Samarra, Kirkuk, and on the lowest strata on other excavation sites in Asia Minor and Syria. It is altogether similar, in the opinion of Baron von Oppenheim, to that which had already been found on strata below the Sumerian, at Ur, and in the other districts of South Mesopotamia. Coloured pottery at Tell Halaf was noticeably made with a dull finish; mostly, indeed, in monochrome, brownish-black on the yellowish ground of the earthenware itself. Partly as a result of the method of firing, but still more so through the chemical processes that have gone on while they lay thousands of years in damp ground, the examples found have frequently taken on new shades of varying colours.

The decorative motifs are remarkable chiefly for their diversity. Geometrical pattern prevails in all combinations, though representations of men and beasts of the most primitive sort also make their appearance from the earliest periods onwards—particularly a species of creature with hoofs, and its legs so bent under it that they seem to be broken—representations of gazelles following in one another's footsteps, and so forth. Much in Tell Halaf coloured pottery has a mythological import, and many of the vessels would doubtless have been put to sacramental uses. Particularly numerous are references to the god Teschup (in a sense, the head of the Subarean-

(discovered there by Mr. Leonard Woolley, as mentioned in our previous article). Among, and at times below, the coloured pottery was found some thick monochrome earthenware of prehistoric date, which seems to have served purposes of cookery.

Interesting pottery was also found dating from the period of the Aramaic Prince Kapara. But this, besides being some thousand years later, is of quite different form and character from that already described. Little thin beakers, partly corrugated so as to make them easier to hold, are the most characteristic product of this period, together with vessels that are reminiscent of cordial-glasses in their shape. Besides such objects as these, the coloured pottery



DATING FROM THE ARAMAIC PERIOD AT TELL HALAF: GOLD PLAQUES—BEATEN INTO THE LIKENESS OF SACRED ANIMALS—MADE FOR FITTING ON TO SANDALS.



## NEW LIGHT ON PRE-HISTORY IN MESOPOTAMIA: FIGURINES AND GOLD PLAQUES FROM TELL HALAF.



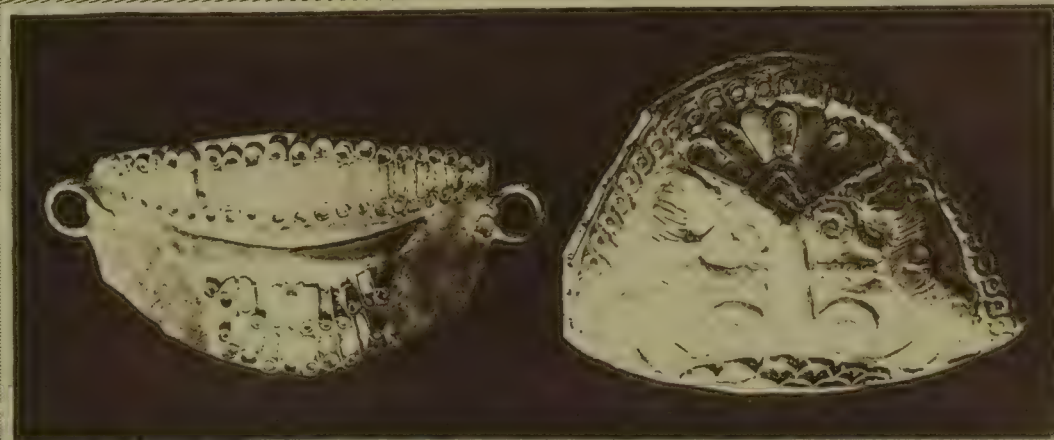
TERRA-COTTA FEMALE STATUETTES FROM TELL HALAF WHICH ARE VERY SIMILAR TO THOSE FOUND AT PRE-SUMERIAN LEVELS: FIGURINES WITH BIRD-LIKE HEADS, AND WITH PAINTED STRIPES THAT MAY WELL REPRESENT CLOTHING (VIEWED FROM THE SIDE AND THE FRONT).



FRAGMENTS OF PAINTED POTTERY FROM TELL HALAF: GAZELLE-LIKE ANIMALS WITH THEIR LEGS "BROKEN" UNDER THEM, AND FILES OF GAZELLES STYLISED IN A PRIMITIVE WAY.



TYPES OF PRE-HISTORIC COLOURED EARTHENWARE FROM TELL HALAF: PREDOMINATING STYLES OF GEOMETRICAL DECORATION.



TWO GOLD OBJECTS FOUND AT TELL HALAF: A MOUTH PLAQUE WITH MOUSTACHE AND BEARD REPRESENTED IN BLUE AND WHITE ENAMEL (LEFT); AND A BREAST PLAQUE WITH TWO GAZELLES LEAPING AGAINST THE "PALM-TREE OF LIFE" (RIGHT).



TERRA-COTTA OBJECTS FROM THE PREHISTORIC STRATUM AT TELL HALAF: A TYPICAL FEMALE STATUETTE; AND ANIMAL HEADS.

Our readers will remember that we illustrated in our last issue examples of the impressive statuary which has been brought to light at Tell Halaf. Above are seen some of the smaller objects found there, all of them of unusual interest. Baron von Oppenheim points out that the dark stripes on the female figurines may well be an attempt to represent clothing. These statuettes, he says, have remarkable similarity to those found by Mr. Leonard Woolley at pre-Sumerian levels: they are the same in their broad shoulders and narrow, drawn-in waists, their curious bird-like heads, in the little super-added knobs which probably represent a coiffure—even down to the round discs on their arms. The prehistoric

pottery is decorated chiefly with geometrical patterns. Representations of men and animals, however, also appear on it at the earliest periods—particularly the beasts with hoofs and their legs bent under them so as to seem broken, and the gazelles following one another closely in Indian file. Much in Tell Halaf pottery has a mythological import (doubtless many of the vessels were put to sacramental uses), and there are, in particular, numerous allusions to Teshup—the head of the "Subarean-Hittite" pantheon, whose symbol, the bull's head, appears in all its more recognisable variations. A full description of the illustrations on this page will be found in the article printed opposite.





# THE WORLD OF SCIENCE.



## THE NATURE OF SPECIES.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I HAVE lately been trying to gather a few crumbs of information from one or two books about "species." But, though written by learned men, I soon found myself floundering about, as it were, in shifting sand, striving to find a few well-rooted facts to clutch hold of. Facts, indeed, there were in abundance, but in new and unfamiliar settings which deprived them of their "specificity."

The writers evidently agreed that there are such entities as "species," but they seemed to regard them as very nebulous creatures. One cannot be sure, it seems, whether the tokens by which we discriminate species A from species B are merely begotten by the effects of the general environment in which they occur, and therefore liable to vanish with any change in that environment, or whether they are "congenital" characters; that is to say, the product of the "germ-plasm," the stuff of which all living creatures are made. Or they may be the outcome of "genes," mysterious bodies no man has ever set eyes on, but which, combining with other "genes" as the result of mating between two separate individuals, can give rise to new combinations and new "half-marks." Or these recognition marks may have arisen as a consequence of "isolation," or changes of temperature or altitude, and thus have no stability. But, besides these sources of uncertainty, further occasions of perplexity, disturbing to our faith, may arise as to whether the species we are considering is really a species or only

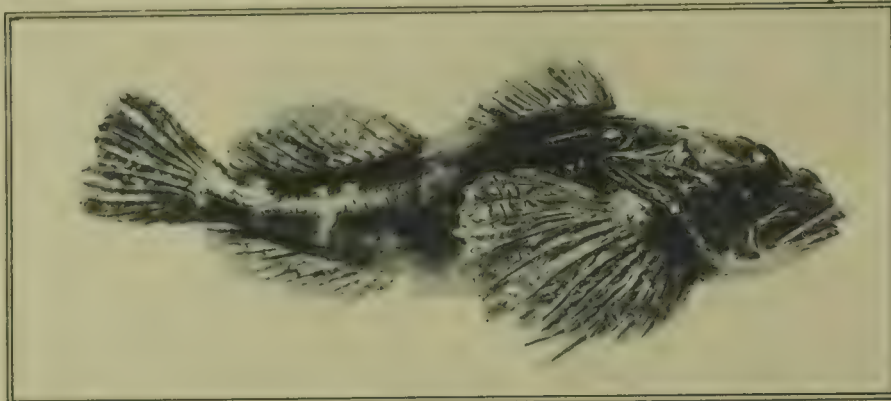
thrush can be distinguished by the expert from the Continental thrush. But these are not two species of the song-thrush. Our bird is to be regarded as a geographical race, indistinguishable from the Continental song-thrush save by an expert ornithologist. Because we cannot explain why our bird differs from the Continental

differentiation of seasonal and sexual plumages. What agencies are concerned in the formation of "protective" and "warning" coloration, found in almost every group of the animal kingdom? This last problem was, so to speak, forced on my attention during this last summer by some extraordinarily coloured fishes exhibited in the wonderful Aquarium of the Zoological Society.

By way of illustration I select two remarkable fishes of the genus *Pterois*, belonging to the large family *Scorpenidae*. They are all carnivorous marine species, and some are inhabitants of the deep sea. As a standard of comparison whereby to measure the character of these two members of the genus *Pterois*, a brief inspection should be made of *Cottus scorpio*—the Short-spined Sea-scorpion—(Fig. 1) one of our native fishes, but showing no very striking peculiarities save its large breast-fin. Now turn to the photograph of *Pterois miles* (Fig. 2), of the Red Sea and Indian Ocean, and note the difference in the form of the dorsal fin. The spines alone remain; that is to say, the membrane stretched between them in *Cottus* has disappeared, while the spines have become enormously elongated. But the second dorsal fin, and the anal fin below it, are also much larger, and this is true also of the pelvic fins seen projecting below the enormous breast-fin. The coloration is no less striking.

In *Cottus* the general hue may be described as "mud-coloured"—a protective coloration. In *Pterois miles* it is of a flaming scarlet and white, which one may, I think, correctly interpret as a "warning coloration." In the photograph this is sufficiently indicated by the barred effect along the dorsal spines of the first dorsal fin. *Pterois volitans*, shown in Fig. 3, shows a still more exaggerated development of the fins. In the first dorsal, the inter-connecting membrane has been broken up to form narrow bands along each spine. The second dorsal and anal fins are relatively smaller, but still much larger than in *Cottus*. But most striking of all is the enormous size of the breast-fin, which, it will be seen, extends backwards nearly to the end of the tail. In the matter of coloration it is still more strange, since this is made up of streaks of enamel-white on a chocolate-coloured background. Here again we probably have a warning coloration. This surmise seems justified from the fact that the dorsal spines in *Pterois* are said to be extremely poisonous, for conspicuous coloration commonly accompanies poisonous properties.

A new feature is seen in the slender filament of skin standing up just above the eye. In some other members of this group, as in *Scorpana grandicornis*, where still larger filaments are on the head, as well as on each side of the body, they simulate fronds of seaweed. Here, then, are conspicuous "specific characters" still awaiting interpretation. It does not seem possible to explain them by any of the current "guesses at truth" which are used to explain "specific characters." A more intensive study of these outstanding cases might throw light on the "specific characters" of the sparrow or the thrush.



1. THE SHORT-SPINED SEA SCORPION (*COTTUS SCORPIO*): A MEMBER OF THE GENUS *PTEROIS*, WHICH INHABITS ENGLISH WATERS.

form, or how this bird acquired the characters which distinguish it from all other thrushes, we are not justified in doubting its "specificity."

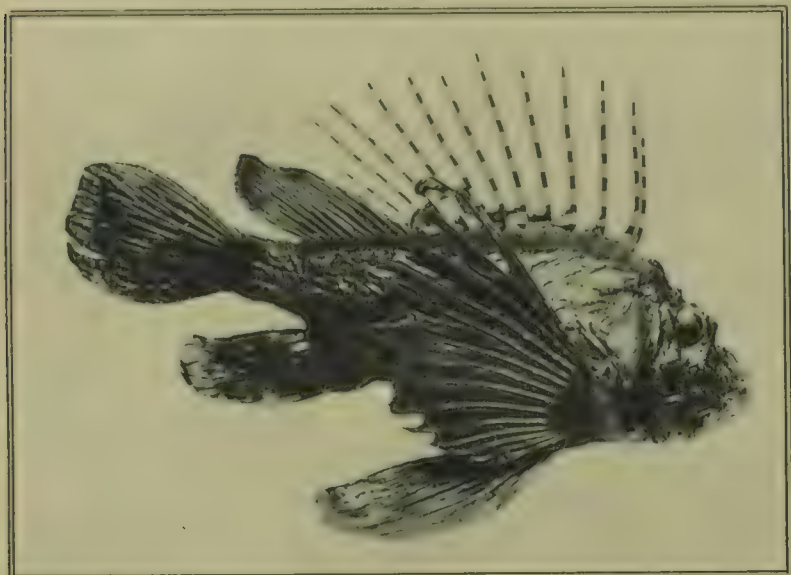
The characters by which we distinguish "species" are of very different kinds. The ornithologist, for example, uses the coloration of the plumage, form of the beak and nostrils, scaling of the legs, measurements of the wing and tail, and so on. With the mammals the coloration of the fur, number of the teeth, and other cranial characters are used. But whatever system of discrimination is employed, it is used to define groups of individuals all of which share certain features in common, and peculiar to themselves.

The subject is admittedly a thorny one at first sight. The authors who have furnished me with the text for this essay are striving to find out what initiates the birth of a new species. And to this end most laborious experiments have been made in trying to wrest the secret from the "fruit-fly" (*Drosophila*), which seems to lend itself readily to breeding experiments in many directions. Much valuable information has been gained thereby, but, so far as I can make out, these experiments leave us very much where we were before so far as the agencies which bring about the

formation of new species are concerned. Since these experiments are carried out under very artificial conditions, their results seem to be no more reliable than those which, for generations past, have been carried on by the stock-breeder and the breeders of cats, rabbits, and dogs, for example.

The agencies, or "factors," which bring about the formation of new species are, without doubt, exasperatingly subtle, and bewildering in the multiplicity of forms they present. If some of the energy devoted to the breeding experiments of *Drosophila*—which in America has become a "cult," the members of which term themselves "Drosophilists"—were devoted to a more intensive study of the physiology of the plumage-changes of birds, we might make some progress.

Why, in some species, are both adult and immature of one drab hue, while in others they are vividly coloured? Between these two extremes we have a host of gradations. But this theme concerns—mainly, at any rate—the



2. FOR COMPARISON WITH FIG. 1: A MEMBER OF THE GENUS *PTEROIS* FROM THE RED SEA—*PTEROIS MILES*.

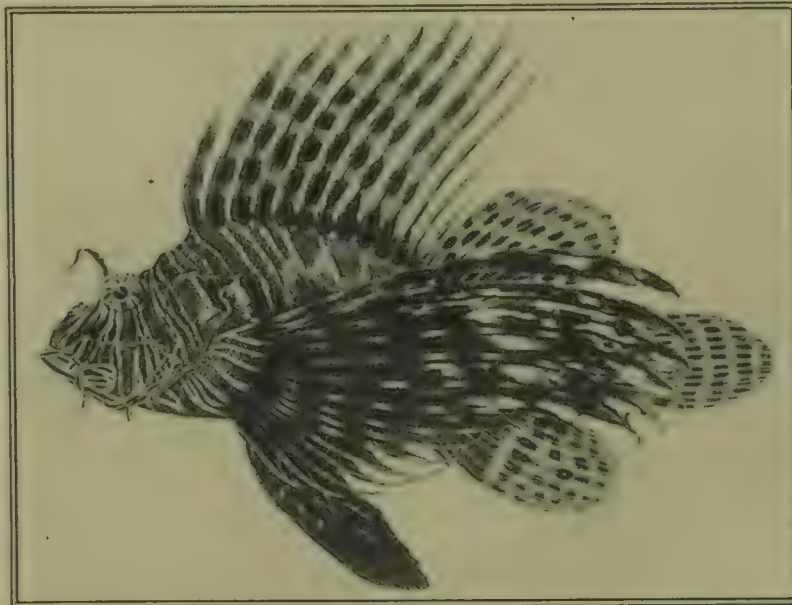
Compared with its "mud-coloured" English relation, *Pterois miles* has a startling appearance—flaming red and white coloration, and much more developed fins and spines. Yet they probably both had a common ancestor.

a "variety." Even here we do not come to an end of the problem "What is a species?" and how it comes by its "specific" characters. We are to consider whether they are of value to their possessor, and whether they have come into being as a result of "natural selection" or some other agency. And we have to consider also purely superficial characters, such as coloration, which seem to be all that require examination in the species of some groups of animals, and deep-seated structural characters discoverable only by dissection.

Each of these innumerable possibilities seems to be regarded as the possible source of the characters called "specific," but the alternative possibilities always seem to be so many as to cancel one another out. We can never be quite sure, in short, as to the stability of these possible permutations and combinations. I venture, in all humility, to suggest that the problem is being attacked from the wrong end. This attitude of agnosticism is not justified in face of the evidence.

If we begin our investigation not with the "species," but with the genus, or even the family—or, if you will, the "order"—many difficulties are smoothed out. We cannot possibly solve the mystery of the species till we have a clear-cut conception of the "order," the "family," and the "genus" to which that species belongs. The *Cetacea* afford a most admirable case in point; but the ordinary reader will probably find it more convenient to take the thrush tribe for analysis.

Few of us, I think, fail to distinguish at sight a blackbird from a song-thrush, or the latter from the missel-thrush, the fieldfare, and the redwing. Our native song-



3. ANOTHER REMARKABLE MEMBER OF THE GENUS *PTEROIS*: *PTEROIS VOLITANS*.

This fish shows an even more exaggerated development of the fins than *Pterois miles*; while its colour-scheme is a glaring contrast of enamel-white and chocolate.

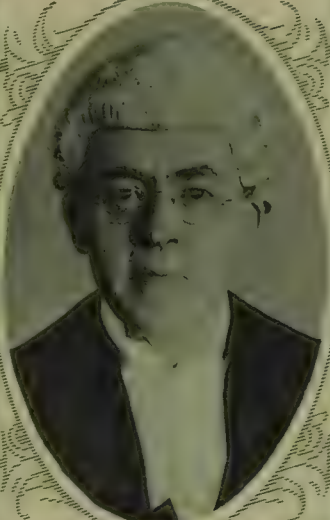


## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



**MAJOR-GENERAL SIR JOHN ADYE.**

Died, October 26, aged seventy-two. Egyptian campaigns; South African War; in 1915, Salonika, and later served under Allenby in Palestine. 1926: Colonel Commandant, R.A.



**SIR RICHARD S. CRIPPS, K.C.**

Appointed Solicitor-General. The youngest son of Lord Parmoor. Was born in 1889; went to Winchester and to New College, Oxford. Has practised at the Parliamentary Bar and in the Chancery Division.



**MR. HARRY GOSLING, C.H.**

Died, October 23, aged sixty-nine. President of the Transport and General Workers' Union, and M.P. for Whitechapel. Minister of Transport in first Labour Government. Began life as a lighterman.



**MR. JUSTICE LANGTON.**

Appointed Judge in the Admiralty Division on Oct. 22. Born, 1881. Served in R.G.A. during war, and was later in Intelligence. Director, Labour Department, and Commissioner, Labour Disputes, 1916-18.



**LORD BROTHERTON OF WAKEFIELD.**

Died, on October 20, aged sixty-four. Said to be the largest individual shareholder in Imperial Chemical Industries, Ltd., and in Lloyd's Bank, Ltd. A noted philanthropist.



**AN EX-KING AT THE WEDDING OF HIS SON AND SUCCESSOR: KING FERDINAND; WITH THE KING AND QUEEN OF ITALY.**

It will be recalled that King Ferdinand of Bulgaria abdicated on October 3, 1918, and was succeeded on the throne by his eldest son, the present King Boris III., who was married to Princess Giovanna of Savoy the other day. In the wedding procession the ex-King escorted the Queen of Italy.



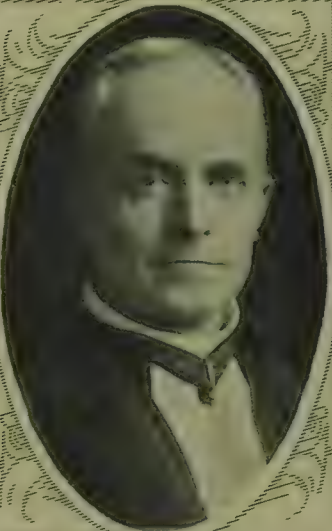
**SIR JAMES BARRIE INSTALLED AS CHANCELLOR OF EDINBURGH UNIVERSITY: THE FAMOUS WRITER BEING CHAIRED FROM THE MCEWAN HALL.**

The installation of Sir James Barrie as Chancellor of Edinburgh University took place on October 25, in the McEwan Hall. Sir James was afterwards chaired from the Hall, that he might lunch with the Edinburgh University Students' Union. Then it was that he said that he had known nine Prime Ministers—including Robert Louis Stevenson!



**A CHINESE LEADER WHO HAS BEEN RECEIVED INTO THE CHRISTIAN CHURCH: GENERAL CHIANG KAI-SHEK; WITH HIS WIFE.**

It was announced the other day that General Chiang Kai-shek, President of the Nationalist Government, had been baptised at the home of his mother-in-law, Mrs. Soong, in the International Settlement, Shanghai. The Rev. Z. T. Kuang, the Chinese pastor of the Young-Allen Memorial Methodist Church, officiated.



**THE BISHOP OF WORCESTER.**

Rt. Rev. Ernest H. Pearce. Collapsed and died in Parliament Square, October 28, on his way to the House of Lords. Aged sixty-five. Chaplain to the King, 1918-19.



**THE BISHOP OF HEREFORD.**

Dr. Charles Lisle Carr. Appointed Bishop of Hereford in succession to Dr. Martin Linton Smith, D.S.O. Has been Bishop of Coventry since 1922, and is aged fifty-eight. Formerly Archdeacon of Sheffield.



**MR. HARRY PAYNE WHITNEY.**

Died, in New York, aged fifty-eight. Inherited a large fortune. Was a keen sportsman; brought the "Big Four" American Polo Team to Europe; formerly kept a large stud at Newmarket.



**THE DEAN OF WINCHESTER.**

William Holden Hutton. Born, 1860; died, October 25. Fellow of St. John's College from 1884 to 1923. 1911: Canon Residentary of Peterborough and Archdeacon of Northampton. 1919: Dean of Winchester.



**SIR HORACE DAWKINS**

New Clerk of the House of Commons, in succession to Sir Thomas L. Webster. Aged sixty-three. Went to Eton and Balliol College, Oxford. At House of Commons since 1891. Second Clerk Assistant, 1918.



## THE CAMERA AS RECORDER: A PAGE OF RECENT HAPPENINGS.



**THE HAMBURG-AMERIKA LINER 'BADEN': THE VESSEL WHICH CAME UNDER FIRE—WITH CONSIDERABLE LOSS OF LIFE—IN RIO DE JANEIRO HARBOUR.**  
The Hamburg-America liner "Baden" was shelled by the (then) Federal fortress of Santa Clara while she was leaving Rio de Janeiro Harbour on October 24. She returned to her moorings; and the dead and wounded were removed on stretchers—27 persons had been killed and 25 wounded, and there had been other casualties, as a result of a shell striking the after-mast. The Brazilian Government expressed its regret to the German Government for this incident.



**A HISTORIC MODEL OF THE VEHICLE WHICH FIGURED IN THE PROCESSION FOR THE OPENING OF PARLIAMENT: "THE STATE COACH OF ENGLAND."**

The State Coach of England was designed by Sir William Chambers (who was fond of oriental touches in decoration), and had cost some £8000 by the time it was finished, in 1762. The decorative panels are by Cipriani. The vehicle was largely the work of the wood-carver Wilson, by whom the model here seen was bequeathed to his grandson, whence it eventually came into

*(Continued on right.)*



**THE BATTLE OF THE YSER MEMORIAL: THE UNVEILING AT NIEUPOORT, BELGIUM.**

A memorial of the Battle of the Yser was unveiled at Nieuport, Belgium, on October 26. The monument was erected under the auspices of the British League of Remembrance. Among those present at the ceremony was Lord Granville, the British Ambassador to Belgium. The battle, it will be remembered, began on October 10, 1914, and culminated in the flooding of a great area of the Flanders front.



**TO BE SHOWN AT THE LOAN EXHIBITION OF "PERIOD MODELS" AT DUDLEY HOUSE: "THE KITCHEN DOLL"; LENT BY LADY GRANTLEY.**

the hands of a City Company. By their generosity, the model will be shown at the Exhibition of "Period Models," to be held at Dudley House, Park Lane, from Nov. 3 until Nov. 15. For this exhibition, which is in aid of the Central London and London Clubs of the Y.W.C.A., many fine models are being lent by well-known people, headed by H.M. the Queen



**AFTER THE MAYBACH COLLIERY DISASTER—ON THE DAY OF THE ALSDORF FUNERAL: A RESCUE-PARTY MUSTERING TO GO DOWN THE SHAFT TO SEARCH FOR ENTOMBED MINERS.**

On the very day of the funeral of the victims of the Alsdorf mine disaster (which will be found illustrated elsewhere in this issue) came news of another German colliery explosion: this time at the Maybach mine, at Osterschied, in the Saar. The total death-roll was reported to have reached 104. The disaster probably resulted from an explosion of firedamp and gas.



**THE NAVAL TREATY RATIFIED: THE PRIME MINISTER BROADCASTING; THE JAPANESE AMBASSADOR WAITING TO SPEAK.**

Ratifications of the London Naval Treaty were deposited at the Foreign Office on October 27 by the signatory Powers. President Hoover, Mr. Hamaguchi, the Premier of Japan, and Mr. MacDonald all broadcast speeches on the Naval Treaty from their respective countries.



## A STATE OPENING OF PARLIAMENT IN AFGHANISTAN: AN OPEN-AIR CEREMONY.



KING NADIR SHAH BROADCASTING HIS SPEECH AT THE OPENING OF HIS PARLIAMENT IN KABUL: THE KING OF AFGHANISTAN, SURROUNDED BY HIS MINISTERS AND GENERALS, SPEAKING INTO THE MICROPHONE

The first anniversary of King Nadir Shah's accession to the throne of Afghanistan was recently celebrated at Kabul with some ceremony. It was stated that he drove through the town to the parade ground, where he spoke to the large crowds who had come into the city, attracted by the celebrations and the great bazaars.

In spite of recent reports of trouble among the outlying tribes, Nadir Shah is considered in many quarters to be the most popular ruler Afghanistan has known for generations. This is especially true of the Army, by whom he tends to be regarded as the greatest of warriors fittingly put at the head of this hard-fighting nation.

## THE STATE OPENING OF PARLIAMENT: HISTORIC PAGEANTRY IN LONDON ON OCTOBER 28.



PASSING THE BRONZE "LABOUR" WHILE PROCEEDING TO OPEN PARLIAMENT IN PERSON FOR THE FIRST TIME UNDER A LABOUR GOVERNMENT: HIS MAJESTY THE KING, ACCOMPANIED BY THE QUEEN, DRIVING PAST THE VICTORIA MEMORIAL IN THE STATE COACH, EN ROUTE FOR THE HOUSE OF LORDS.

The opening of the second session of the second Labour Government by the King, on October 28, enjoyed an unusual interest in view of the fact that this is the first time that a Labour Government has been in office when his Majesty has opened Parliament in person. It was also the first time that he has performed the ceremony since his illness. The ceremonial arrangements included his Majesty's

driving in state, accompanied by the Queen, from Buckingham Palace to the House of Lords in the old State Coach. The procession passed by way of the Horse Guards Parade and Whitehall. A touch of unusual social interest was given to the ceremonial by its being ordered by the young Duke of Norfolk, acting for the first time in his capacity of Earl Marshal.



# WHERE AN EMPEROR IS ABOUT TO BE CROWNED: LIFE IN ABYSSINIA.

(SEE ILLUSTRATIONS ON THE OPPOSITE PAGE.)



THE SCENE OF THE COMING CORONATION OF THE EMPEROR OF ETHIOPIA—TO BE ATTENDED BY THE DUKE OF GLOUCESTER: ST. GEORGE'S CATHEDRAL AT ADDIS ABABA; SHOWING ALSO (ON RIGHT) THE COVERED STATUE OF MENELIK, TO BE UNVEILED, AND A NEW APPROACH ROAD BEING MADE.



BRITISH SPORT NEAR THE CAPITAL OF ABYSSINIA: THE POLO GROUND OF THE EUROPEAN COLONY IN THE VICINITY OF ADDIS ABABA.



THE BRITISH LEGATION, AMID GROVES OF EUCALYPTUS TREES PLANTED BY ORDER OF MENELIK; WITH ADDIS ABABA IN THE DISTANCE, THREE MILES AWAY.



A COURT OF JUSTICE WITH A SENTRY-BOX FOR THE JUDGE AND DEFENDANT TIED TO PLAINTIFF: OPEN-AIR LEGAL PROCEEDINGS AT ADDIS ABABA.



CLOTHED IN PICTURESQUE AUTHORITY: AN OFFICIAL (FITAOURARY OLANI) AT NECAMPLI, IN WESTERN ABYSSINIA.

As noted on the opposite page, the coronation of the Emperor of Ethiopia is fixed for to-morrow (November 2). The Duke of Gloucester, who is representing King George at the ceremony, arrived at Aden on October 26 in the P. and O. liner "Ranpura," and there transhipped to H.M.S. "Effingham," which conveyed him to Jibuti. He was due at Addis Ababa, the capital of Abyssinia, on the following day. The French, Dutch, Polish, and Egyptian delegations reached Jibuti on the 24th, and proceeded to Addis Ababa by special train. The French delegation is headed by Marshal Franchet d'Esperey, the well-known soldier who took a prominent part in the Great War. In a note on the top photograph above, the sender writes: "One of the important functions during the coronation

fortnight will be the unveiling of the statue of the Emperor Menelik. The statue is at present veiled, and the road leading up to it is being widened and metalled. Adjoining the statue is the Coptic Cathedral of St. George, in which the coronation ceremony will take place." Of the left-hand lower photograph, entitled "Administering the Law at Addis Ababa," another correspondent says: "The defendant is tied by the wrist to the plaintiff pending the decision of the case. It is argued with great animation before the Judge, who occupies the sentry-box."



# Lions' Manes for Coronation Head-Dresses; and Ethiopia's Emperor.

THE Coronation of Haile Sellassie I., Emperor of Ethiopia, formerly known as King Taffari of Abyssinia, is to take place at Addis Ababa on November 2. King George is to be represented at the ceremony by the Duke of Gloucester, who left London on October 16, and was expected to arrive at Addis Ababa on the 29th. He took with him Britain's Coronation gift to the new Emperor, which was stated to be a fine example of the work of British goldsmiths. After the eight days' festivities following the Coronation, the Duke will go big-game hunting and photographing in British Somaliland. The remarkable head-dresses illustrated below are also of British manufacture, having been made to the Emperor's order by Mr. Edward Smith, of 5, Boyle Street, London, W.1 (adjoining Savile Row), who makes "bearskins" for the Guards, and was asked to mould the head-dresses on similar lines. The number required was thirteen—one for the Emperor himself, and one each for six field-m Marshals and six generals. Thirteen lions' manes, already dressed in Abyssinia,

*Continued opposite.*



THE PROGRESSIVE RULER OF ABYSSINIA, WHOSE COMING CORONATION IS TO BE ATTENDED BY THE DUKE OF GLOUCESTER: HIS MAJESTY THE EMPEROR HAILE SELASSIE I. (FORMERLY KING TAFFARI) IN PICTURESQUE ROBES AND A JEWELLED HEAD-DRESS OF GOLD.

*Continued.* were sent to the London firm to be mounted, as shown below, on frames of light cane. Particular instructions were given regarding the gilt badges, designed from the "Lion of Judah" device, which has a special significance in Abyssinia. These impressive head-dresses, the making of which involved highly skilled work, combine appropriately with the lion-skin robes to be worn by the Abyssinian warriors at the Coronation. Tracing the recent history of the Abyssinian Imperial House, the "Statesman's Year-Book" says: "On September 27, 1916, Zauditu, daughter of Menelik, was nominated Empress and 'Queen of Kings of Ethiopia,' and Ras Taffari, G.C.B., G.C.M.G., LL.D., son of Ras Makonnen, and great-nephew of Menelik, was proclaimed heir to the throne." In 1928 the Empress summoned him to share the throne with her, under the title of Negus (King), and as such he was crowned at Addis Ababa. The Empress died last April, whereupon Negus Taffari succeeded as Emperor, or "King of Kings."



"BEARSKINS" MADE OUT OF LION'S MANE, WHICH HAVE JUST BEEN CONSTRUCTED IN LONDON FOR THE CORONATION OF THE NEW EMPEROR OF ETHIOPIA: (ABOVE) THE EMPEROR'S OWN HEAD-DRESS, WITH THE LION OF JUDAH AND THE CROWN AS BADGES; (BELOW) EXAMPLES OF THOSE WORN, RESPECTIVELY, BY ABYSSINIAN FIELD-MARSHALS (LEFT AND RIGHT) AND GENERALS (CENTRE), WITH A LION BADGE ONLY.



# Turtle-Riding into a Blue Lagoon: "De Rougemont" Sport on the Great Barrier Reef of North-Eastern Australia.

SPECIALY PAINTED FOR "THE ILLUSTRATED LONDON NEWS," BY C. E. TURNER. (COPYRIGHTED.)



ONE OF THE PARTY HAS ALREADY SECURED HER MOUNT PREPARATORY TO ENTERING THE WATER OF THE LAGOON: BATHERS FROM A YACHT CHASING A MOB OF TURTLES.

It was Louis de Rougemont who, in 1898, astonished the world, and was dubbed an accomplished liar to boot, with his vivid tales of man-capturing clams and sea-racing turtles ridden by himself on the northern coasts of Australia. Yet all his apparent fiction has since been proved fact, even down to the turtles, which weigh anything from a hundredweight to half a ton, and astride which natives, and even Europeans, ride through the water at quite a good speed, holding tightly to the fore-part of the shell to prevent the animals diving. Our artist's story is clear. A cruising party along the Great Barrier Reef, out for a dip at dawn, has discovered a mob of turtles returning to the water after laying their eggs, as is their habit, on the high parts of the beach at night. Chase is given to the animals, which move slowly on land, and one of the party has already secured her mount preparatory to entering the water of the lagoon. Although Dr. C. M. Yonge, who led an expedition during 1928-29 to study the corals and marine life of the Great Barrier Reef, writing recently in "The Illustrated London News," exploded the

popular notion that a reef is always a wonderland of beauty, there are, nevertheless, many amazingly beautiful stretches along the 1200-mile Great Barrier, as indicated by this painting, made from material supplied by the Australian National Travel Association. It is to expeditions such as Dr. Yonge's that the modern traveller in search of something new and stimulating owes the present accessibility of the most attractive parts of the Reef. They have demonstrated also that one can there enjoy life and a phase of the great Australian "outdoors" with as little inconvenience as befalls the week-end camper. The winter climate in July and August, warm without the languor associated with the "romantic South Seas," is one of the most delightful in the world. Apart from the vividly-hued corals, the bird-life is extraordinary; and the marine life, which includes strange and gorgeous fish, sea-urchins, and giant clams, is even more fascinating. Islands, jungle-clad or bare coral atolls, dot the Reef and form the bluest of lagoons, into which, in season, luggers come to gather pearl, shell, trochus, and bêche-de-mer for the Eastern markets.



# Splendours of Persian Brocade: An Example for Burlington House.

SEE ARTICLE ON ANTIQUE PAGE



TO BE SHOWN IN THE COMING EXHIBITION OF PERSIAN ART: A 17TH-CENTURY COAT FROM ISFAHAN—  
A BEAUTIFUL SPECIMEN OF COSTUME DATING FROM THE TIME OF SHAH ABBAS.

Here we add yet another to the numerous illustrations, given recently in our pages, of beautiful objects to be included in the coming International Exhibition of Persian Art, to be held at the beginning of next year in the Royal Academy galleries at Burlington House. As Mr. Upham Pope says in his article in this number, many visitors to the exhibition will find the section of costumes one of the most interesting, for Persia has throughout the ages been the home of gorgeous raiment. "The beautiful coat illustrated (above) in colour," he adds, "will be a feature, as well as its mate from Chicago, together with other coats

from various American and European collections." An indication of the source from which the above example comes is given in the writer's previous description of the sumptuous brocades fashioned in Persia in the reign of Shah Abbas and the later seventeenth century. "One of these (we read), in the Musée des Arts Décoratifs, in Paris, is unusual in that the brocade was evidently made expressly for the garment, the panel being adapted directly to its cut. There is almost the mate to it in the Chicago Institute of Arts." The Victoria and Albert Museum has a similar short coat, with much the same triangular panel inwoven.



# PERSIA'S "PASSION FOR FINE DRESSING."

A FASCINATING SECTION IN THE COMING EXHIBITION OF PERSIAN ART IN LONDON: MAGNIFICENT SILKS AND BROCADES.

By ARTHUR UPHAM POPE. (See Illustration on the Opposite Page.)

WHEN the Greeks described the Persians they put them in gorgeous robes, and the archers of the guard in the Palace of Susa are shown, in great enamelled brick reliefs now in the Louvre, as wearing sky-blue silk brocaded in white, with deep draperies on the sleeves, and wide sashes in aubergine all trimmed with gold galloon. Richness of apparel was basic in the Persian tradition, even from these earliest times.



TYPICAL SEVENTEENTH-CENTURY PERSIAN BROCADE: A SOMEWHAT CONVENTIONALISED ST. BRIDGET ANEMONE.

The flower is in yellow and green, on an ivory ground.

The Persians of the Sasanian period made such wonderful brocades for their garments that they dominated the silk trade of the world. European saints were wrapped in them for burial; they found their way as the most costly and precious of fabrics into all countries, and those that could not have the originals imitated them, so that there are copies from Egypt and Byzantium, China and Japan, inferior to the real

Persian, but as close as the weavers could make them.

From time to time the style changes, now rich and formal, as for the Sasanians, with great hieratic animals in powerful circles; now delicate and gossamer, as for the Seljuks, with exquisite pen-drawn fantasies rendered in cream on violet, or even cream on cream, the pattern only shadowed by the turn of the shuttle, but delineated none the less with sensitive precision. But, whatever the form the taste took at any one moment, the passion for fine dressing seems never to have abated.

Tamerlane initiated the most vivid and fantastic régime of extravagance, alike in his surroundings and in costume. He kept the nomad habits of his people, choosing, whenever possible, a tent as palace. But these were no ordinary tents. They were made of gold brocades, spangled with moons of silver-gilt set with emeralds and with pearls, and braced with painted poles, topped with golden emblems, and tinted ropes. These were girded about with silken walls, brocaded in many hues. There were tents of linen with silk embroidery, tents of velvet and heavy damask, and even tents of fur, one completely lined with ermine. And those who lived in this brocaded city were adequate in adornments to their setting, men and women alike in cloths of gold, or silk costumes heavy with metal thread, with great jewelled ornaments on their heads, waving plumes, and masses of precious stones and pearls.

The barbaric display of Tamerlane gave way to a more subtle and seemingly elegance, but the fine stuffs continued to be weighted with gold and cunningly wrought in many tinted designs, until again, in the seventeenth century, there came a monarch who made the most of the imperial style, Shah Abbas the Great. Shah Abbas lived in brick and stucco instead of silk, but his palaces were brocaded too; brocaded with intricate patterns of gleaming tiles, or with carved and painted plaster, with flowers and

arabesques and sweeping leaves, picked out in gold, blue, and green, perhaps on buff, or in the colours of jewels on a gold-leaf ground. His cushions were embroidered in metal thread and pearls on velvet, his carpets were heavy with metal, he drank from gold cups encrusted with emeralds, and he surrounded himself with courtiers in silks of endlessly varied beauty and magnificence. Moreover, the Persians used costumes as gifts of honour. Every Ambassador, every personage who came to Court, was presented with a complete suit of brocade; sometimes, too, with trappings for his horse, and, if he was very high in rank, with the jewels to complete the regal effect. So numerous were these presents of costumes from the royal household that a special storehouse of garments was kept in readiness.

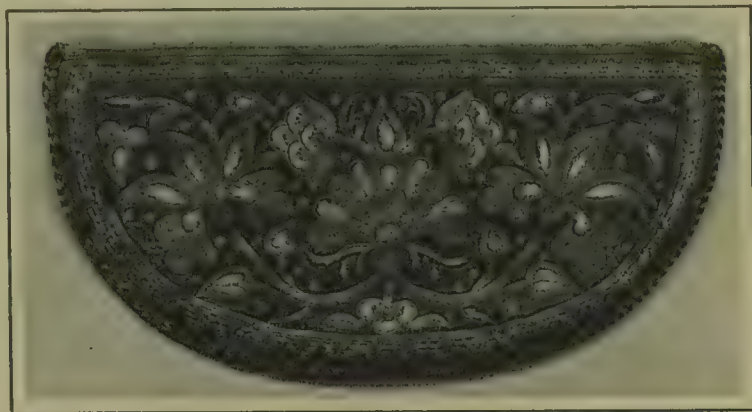
Of the earliest Persian magnificence, nothing remains but the tradition. The famous Sasanian brocades exist only in treasured fragments in a few museums, and those of the Seljuk period are even rarer. Not one piece of material can be conclusively identified as the work of Tamerlane's looms in Samarkand, though a group of vestments in the Danzig Museum may have come from there. But, of the silk and gold brocades of Shah Abbas's period, there are some hundreds of examples, and from the later seventeenth century thousands, including some whole coats. One of these, in the Musée des Arts Décoratifs, in Paris, is unusual in that the brocade was evidently made expressly for the garment, the panel being adapted directly to its cut. There is almost the mate to it in the Chicago Institute of Arts; and a similar short coat in the Victoria and Albert Museum in London, probably recut at a later period, has much the same triangular inwoven panel and bears an invocation.

But most of the coats of the time were made of brocade woven by the yard with a repeating design, and these patterns are endlessly varied. All the flowers of the Persian garden are there—the rose, jasmine, tulip, pink, lily, poppy, gillyflower, anemone, and pansy, and scores of others not so easily named. Many of them become quite fanciful in the conventionalisation, though all with a convincing grace of verisimilitude. The cypress and flowering tree are used, too—symbols of death and immortality, and often under their branches sit or stand princely figures, or a hunter

and sky-blue. Then, having exploited all the positive tones, the dyers turn to half-shades—fawn, *café-au-lait*, elephant-grey and taupe, shadowed browns and delicate ivories. And ever and again there is the gleam of gold and silver.

Almost more magnificent than the coats are the sashes, a costly feature of the costume, that each man draped with an individual grace. These are usually patterned in stripes, cerise, sky-blue, and white, or two tones of soft yellow and a light green; and on these stripes are conventional flower motifs, while at the end is a solid band of colour, or, if the wearer be of appropriate status, of gold, with a spaced flowering plant. In the best of these, the motifs of the end-borders touch the highest peak of plant portraiture, rendered with a shuttle.

Truly, a courtier of Shah Abbas was an elegant personage, with his straight coat, gleaming in silk and gold, held trimly to his figure by the well-swathed sash, fringed ends hanging, an embroidered purse, and probably embroidered shoes, perhaps seeded



A COMB-POCKET: WORK PROBABLY FROM ISFAHAN AND DONE IN THE LATE EIGHTEENTH OR THE EARLY NINETEENTH CENTURY.

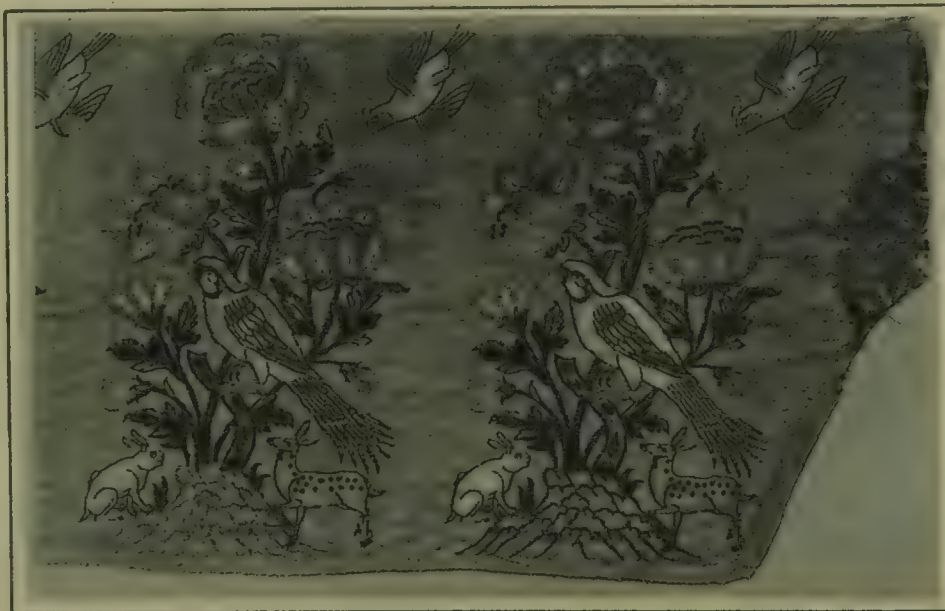
The comb-pocket is embroidered in silk and metal thread on satin.

with pearls; on his head the swirling folds of a great turban, hung with a rope of pearls and carrying in a jewelled holder a trembling crest of osprey, and bearing himself with royal dignity and immobile reserve.

Yet, while there was always dignity in the aristocratic costume of the seventeenth century, there was by no means rigidity. The fabrics themselves were made to give shimmer and movement. Silks were used that fluctuate from tone to tone with the slightest stir, and there was a type of velvet in which a gold ground underlies the pile, so that the metal is revealed in sudden glints and sparks as the wearer walks. Moreover, it was most fashionable for a certain time to wear several of these gorgeous coats one above the other, each made so that the one underneath was revealed at the neck and the end of the sleeves, and each showing, too, a handsome lining, making a veritable kaleidoscope of brocades.

Many people will find one of the most entertaining features of the forthcoming Persian Exhibition the section of costumes. The beautiful coat illustrated in colour (on the opposite page) will be a feature, as well as its mate from Chicago, together with other coats in blue and gold, salmon and gold, and purple and gold, from various American and European collections. An unusual long coat, with designs as delicate as etching in white on red, is coming from the Historical Museum of Moscow. There will be a remarkable collection of sashes, including examples of copies

made in Poland for the Polish elegants of the seventeenth and eighteenth centuries, and a group of Western church vestments made of Persian fabrics will also be shown.



WORK OF THE KIND THAT FIGURED ON THE COATS OF THE COURTIER IN THE TIME OF SHAH ABBAS: SEVENTEENTH-CENTURY GOLD-GROUND BROCADE ADORNED WITH A CHARACTERISTIC DESIGN.

The design includes a flowering plant which is probably intended to be an anemone, birds, deer, and hares. In the days of Shah Abbas the coats of the courtiers were made of such luxurious fabrics as this.

All three examples illustrated from the Collection of Mr. Arthur Upham Pope.

dashes after his prey. The colours exhaust the rainbow—crimson, garnet, salmon, butter-yellow, saffron, emerald (though rather rarely this, for it is the colour of the Prophet), lapis, turquoise,



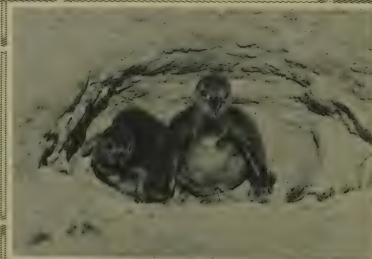
## DASSAN ISLAND—WITH A POPULATION OF FIVE MILLION



LIKE HAMPSHIRE HEATH ON A BANK HOLIDAY! A DENSE CROWD OF  
A SCENE FROM MR CHERRY KEARSON'S NEW TALKING-



NESTING MATERIAL IS SCARCE: A LUCKY INDIVIDUAL, WHO HAS FOUND A USEFUL ITEM,  
RECEIVES ENVOIOUS GLANCES FROM LESS FORTUNATE NEIGHBOURS.



FLUFFY AND FRIENDLY AS A COUPLE OF TEDDY BEARS: A PAIR  
OF BABY PENGUINS ABOUT THREE WEEKS OLD, IN THE NEST.

THE  
"WHITE-  
HEADED  
BOY" OF A  
PENGUIN  
FAMILY: AN  
ODDITY IN  
THE SHAPE  
OF AN  
ALBINO  
BIRD.



(Continued opposite.)

## PENGUINS: SCENES FROM A WONDERFUL NEW NATURE FILM.



PENGUINS BEGINNING TO DIG THEIR BURROWS AT A NESTING GROUND—  
FILM, "DASSAN," DUE SHORTLY AT THE POLYTECHNIC.



THE CHERUB: A PENGUIN BESIDE A BURROW IN AN ANGELIC ATTITUDE,  
WITH A SUITABLY INNOCENT EXPRESSION.



"DIED UP!"  
A PENGUIN  
LOOKING  
VERY  
MISERABLE  
AS HE IS  
HALF-WAY  
THROUGH  
THE  
MOULTING  
STAGE.



EVEN IN PENGUIN LAND THE HOUSING PROBLEM IS ACUTE: THE "UPPER AND LOWER FLATS"  
IN CLOSE PROXIMITY AT A NESTING COLONY ON DASSAN ISLAND.

Mr. Cherry Kearson, the well-known naturalist-photographer and explorer, has produced a wonderful new nature film entitled "Dassan"—the Life Story of the Jackass Penguins—which is to be shown for a season, beginning on November 10, at the Polytechnic Cinema Theatre in Regent Street. Above we illustrate some typical scenes indicating the delightful character of the film, which, it should be emphasised, is accompanied by sound and dialogue. The author's book on the same subject, called "My Island of Penguins," is to be published on November 15 by Messrs. Longmans, Green and Co. It was just about a year ago that Mr. Kearson and his wife left England for the little-known island of Dassan, a small storm-bound rock in the Atlantic (south of the Cape) only 2½ miles long by 1½ across, but teeming with bird life. There they stayed for four months. "Imagine the scene and the noise! (we read in a foreword to the film): 5,000,000

(Continued.) penguins at least, in serried ranks, each vying with the other in giving a raucous and ear-splitting welcome to the first human beings they had probably ever seen. There are several different varieties: here, however, in the majority are the Jackass Penguins, so called, not only because they are so very human, but because they bray like donkeys. We have intimate peeps at the Penguin family life—the marriage of sweethearts; selection of a home; spring-cleaning; the happy anticipation of the 'event'; quarrels with neighbours, which result in a real feather-weight fight; moulting; and the tragedy of the 'Orphans of the Storm.' When the young are strong enough, and cold South Polar blasts strike the island, the penguins migrate from their summer home. Whither they go has hitherto been only guessed, but Mr. Kearson has solved the mystery, for he was able to accompany them on their journey "warmwards" to a milder clime.



## DOMINIONS INTEREST IN BRITISH AVIATION: THE AERIAL DISPLAY AT CROYDON.



CROYDON AIRPORT VISITED BY DOMINION REPRESENTATIVES AT THE IMPERIAL CONFERENCE, INCLUDING THE PREMIERS OF AUSTRALIA AND NEW ZEALAND: INSPECTING AN AIR-LINER AFTER A HEAVY SHOWER.

Many of the Dominion delegates to the Imperial Conference, including Mr. Scullin, Prime Minister of Australia, and Mr. Forbes, Prime Minister of New Zealand, visited the Croydon Airport on October 25 for an aerial demonstration organised for their benefit. Mr. MacDonald, who was also present, travelled to Croydon by air. The flying display was carried out entirely by the Royal Air Force, and

some magnificent flights were accomplished, in difficult weather, in twelve types of military machines, some of which performed loops and other complicated aerobatics. The visitors also inspected thirty-six different forms of civilian aircraft, of all sizes and for all purposes, from the big twenty-seater liners of Imperial Airways to the little single-seat 40-h.p. Comper Swift.

## OPENING THE PUBLIC INVESTIGATION INTO THE "R 101" DISASTER: THE FIRST SESSION.



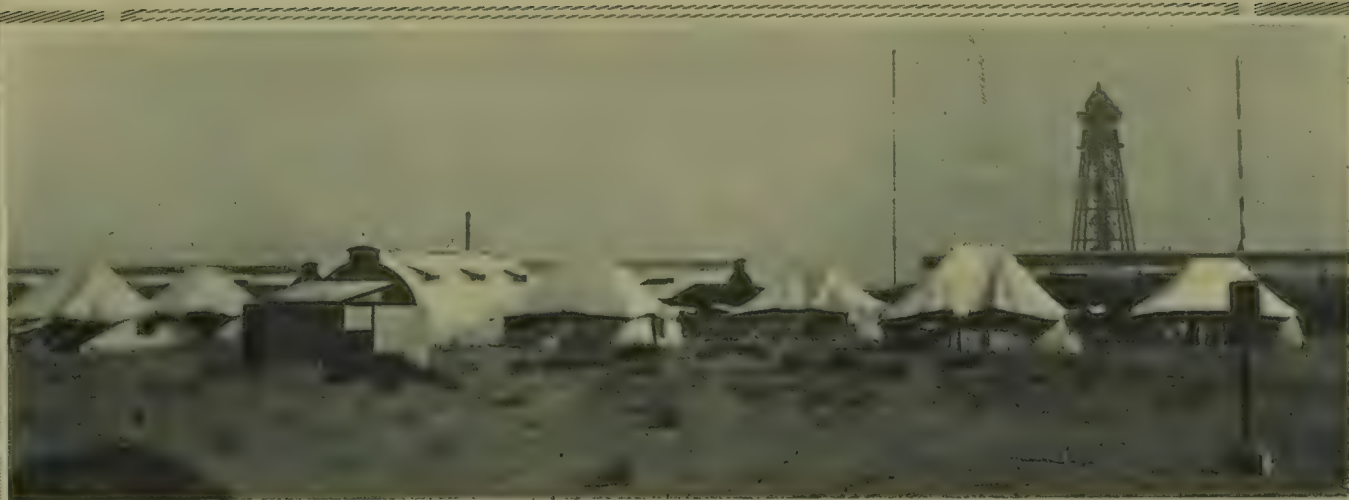
THE ATTORNEY-GENERAL'S OPENING SPEECH: SIR WILLIAM JOWITT (STANDING IN CENTRE) ADDRESSING THE COURT, PRESIDED OVER BY SIR JOHN SIMON (EXTREME RIGHT), ABOVE WHOM IS SEEN A MODEL OF "R 101" SPECIALLY BROUGHT BACK FROM THE ANTWERP EXHIBITION.

At the commencement of the investigations (described on the opposite page) into the loss of "R 101," the opening statement was made by the Attorney-General, Sir William Jowitt, who was assisted by the Solicitor-General, Sir Stafford Cripps, in presenting evidence to the Court. The large model of the airship, which in the above photograph appears over the head of the chairman, Sir John Simon,

was originally constructed for the Aero Show at Olympia last year, and has since been shown in the British Section of the Antwerp Exhibition, from which it was specially brought back for this occasion. Before the proceedings began, Sir John Simon said: "I think it would be fitting if we stood for a moment to express our sense of the poignancy of the tragedy we are met to investigate."



THE  
"R101" ENQUIRY:  
A MODEL  
HUNG BEFORE  
THE TRIBUNAL;  
THE  
PRESIDENT  
AND THE  
TWO ASSESSORS.



THE CAMP AT ISMAILIA THAT WAS NEVER REACHED: A PATHETIC MEMENTO OF THE "R101" FLIGHT—SHOWING THE GREAT MOORING-MAST SPECIALLY SET UP FOR THE RECEPTION OF THE AIRSHIP ON HER ARRIVAL IN EGYPT.



A PRELIMINARY OF THE ENQUIRY INTO THE DISASTER OF "R101," WHICH OPENED ON OCTOBER 28: HOISTING A BIG MODEL OF THE AIRSHIP INTO A CONSPICUOUS POSITION IN THE GREAT HALL OF THE INSTITUTE OF CIVIL ENGINEERS IN ORDER TO FACILITATE TECHNICAL EXPLANATIONS.

THE enquiry into the loss of the "R101" opened in the great Hall of the Institute of Civil Engineers, Westminster, on October 28. The hall has been specially fitted up to improve its acoustic qualities, and microphones have been provided on a large scale. A big model of "R101," some 14 ft. long, and brought from Antwerp, where it has been on exhibition, has been suspended to the right of the Commission's dais, to facilitate technical explanations. Presiding over the enquiry is Sir John Simon, the eminent lawyer who headed the Indian Statutory Commission. He has, besides personal knowledge of aeronautical matters, experience gained on service as Major in the Royal Air Force during the last years of the war. His assessors are Lieut.-Col. J. T. C. Moore-Brabazon—the first Englishman to fly and the holder of No. 1 certificate granted by the Royal Aero Club for pilots—who served in the Air Force during the war; and Professor Inglis, who has shown, in his contributions to engineering theory, a happy aptitude for applying his mathematical learning to the solution of practical problems. In the war he had much to do with the invention of tubular observation-towers and bridges. The enquiry, which is entirely in public, is expected to last for two weeks at least.



SIR JOHN SIMON, K.C. (CENTRE), WHO IS PRESIDING AT THE ENQUIRY; AND THE TWO ASSESSORS—(LEFT) LIEUT.-COL. J. T. C. MOORE-BRABAZON, THE FIRST ENGLISHMAN TO FLY, AND (RIGHT) PROFESSOR E. C. INGLIS, AN AUTHORITY ON APPLIED MECHANICS.



## BOOKS OF THE DAY.

AS a people, the English are notorious for self-depreciation. When they do extol their own achievements, therefore, it may be taken that "some work of noble note" has really been done. I wonder whether we appreciate as we ought our privilege of living in the "diamond" age of English literature, which is, of course, one better than the "golden" age. Never do I read a literary page in the papers without learning that some new masterpiece has burst upon a world that should be astonished, but is apt to prove indifferent. Such an endless flood of great works is without precedent in the history of civilisation, and I stand gaping at it, like the yokel immortalised in our Latin grammars—

*Rusticus expectat dum defluat annis.*

In reading extracts from reviews, I am overawed by the fervour of the eminent. Any effort to rival them induces a helpless feeling of inflation; and it seems superfluous to swell the great paean of praise. My humbler object is to tell the reader what a book contains, dwelling, indeed on its merits rather than on its defects (if any). I have been an author myself, and I "deeply sympathise." Far be it from me to kill a Keats, or even to discourage a Tupper. Actually, I think the general standard of quality is nowadays fairly high, and there are few really bad books, owing to the spread of education and the stress of competition; but perhaps there are not quite so many masterpieces as there are famed to be. Wherefore I am chary of superlatives, and so I collect few such bouquets as were thrown to that "belle of the ball-room" who turned into "Mrs. Something Rogers," and of whom we read—

Her poodle dog was quite adored;  
Her sayings were extremely quoted.

(Personally, I never keep a poodle, preferring the less frilly and more open-hearted wire-haired terrier.)

The above remarks have not been suggested by any particular book, but rather by a perusal of the publishers' announcements in a Sunday journal. They bear no relation, at any rate, to the first volume on my list for this week, whose author is, unhappily, himself beyond the reach of praise or blame. I refer to "TURNING POINTS IN HISTORY." By the Earl of Birkenhead. With thirty-two pages of Illustrations (Hutchinson; 21s.). Lord Birkenhead's death was a sad loss to contemporary literature, as well as to politics and law. I have had the honour of expressing here my enjoyment of several previous books from his pen, and I grieve that we shall get no more, unless there be any other posthumous work to come. He was one of those writers, most valuable in a democratic age, with the ability to treat important subjects, too often rendered dull, and recondite, in a compelling and popular style. He brought to the task of writing the same lucidity and power of persuasion which made him so effective in debate or at the Bar, on the platform or on the Woolsack. Such qualities in an author make for easy reading and a wide appeal. I have seen Lord Birkenhead's books criticised as superficial, but with such disparagement I do not agree. It rests on the same fallacy—of confusing the lucid with the facile, and mistaking obscurity for depth—that causes some critics to rate Tennyson below Browning, or Thomas Hardy below George Meredith.

In his present book—which, by the way, is well and abundantly illustrated—Lord Birkenhead has given us something rather on the lines of Creasy's "Decisive Battles," though extending the range from the sphere of conquest to include also momentous happenings in politics, religion, and exploration (represented only by Columbus). Of the twenty chapters, about half are devoted to military events, including the battles of Salamis and Plataea, the Fall of Jerusalem, the Battle of Hastings, the Capture of Constantinople, Clive's Campaign in India, Napoleon's Expedition to Egypt, Sherman's part in the American Civil War, and various phases of the Great War. Under the heading of religion come chapters on the Conversion of St. Paul and the Reformation; while the political category includes Magna Carta, the expulsion of James II., the position at the death of Queen Anne, the French Revolution, and the Bolshevik upheaval in Russia. In this last-named chapter, Lord Birkenhead combines

a warm encomium on General Kornilov with scathing criticism of Kerensky.

The average reader, no doubt, will be chiefly drawn to the chapters on the war and post-war period, of which the author had personal knowledge. The most striking, perhaps, is that entitled "The Triumph of the Fifth Army"—a glowing eulogy of General Sir Hubert Gough's great achievement, mistaken at the time for a failure. "In the early morning of March 18, 1918," writes Lord Birkenhead, "the greatest military attack in history was launched by Germany upon the British Front in France. It was destined to decide the Great War." After tracing the course of the vast German offensive, he continues: "The attack ceased, and Germany's final defeat, six months later, became almost assured. That this result was due principally to the courage and determination of General Gough and his Fifth Army would seem indisputable. . . . After the first terrible fortnight was passed, the front still stood, and Ludendorff's last throw had patently failed. Amiens was saved; so was Paris; so were the Channel ports. So was France. So was England. Whereupon Gough was recalled in disgrace!"

An incidental allusion to Lord Kitchener brings me naturally to "THE KITCHENER ARMIES." The Story of a National Achievement. By Victor Wallace Germain (Peter Davies; 7s. 6d.). Here we have a straightforward account, written in vigorous style and tempered with candid criticism, of the marshalling of the great host that



THE RENDITION OF WEI-HAI-WEI TO CHINA: THE UNION JACK AND THE CHINESE FLAG FLYING TOGETHER OVER GOVERNMENT HOUSE, PORT EDWARD, DURING THE CEREMONY.



AFTER THE FORMALITIES OF THE RENDITION CEREMONY HAD BEEN COMPLETED: THE ASSEMBLAGE DRINKING THE TOASTS OF THE KING AND OF THE PRESIDENT OF THE CHINESE REPUBLIC.

The ceremony of handing back to the Chinese Republic (in accordance with the Washington Conference Agreement) the territory of Wei-hai-wei, leased to Great Britain since 1898, took place on October 1, at Government House, Port Edward. The British Commissioner, Sir Reginald Johnston, and the Commander-in-Chief on the China Station, Admiral Sir Arthur Waistell, welcomed at the jetty the new Chinese Administrator, Mr. Hsu Tsu Hsun, and the Vice-Secretary for Foreign Affairs in the Nanking Government, Mr. Wang Chia Tsung, on their arrival. The British and Chinese flags were hoisted, and British war-ships fired salutes. Those on the platform in our right-hand lower photograph are (from left to right) Mr. Wang Chia Tsung; Mr. Allan Archer (British Consul and formerly Senior Magistrate); Lt.-Col. Colchester Wemyss; Sir R. F. Johnston (reading document); Admiral Waistell; Mr. Hsu Tsu Hsun; and Flag-Captain Ramsey. After the proceedings Sir Reginald Johnston left for Shanghai on his way home to England. Illustrations of Wei-hai-wei appeared in our issue of September 27.



THE BRITISH COMMISSIONER ANNOUNCING THE TERMS OF RENDITION: SIR REGINALD JOHNSTON (BETWEEN THE NEW CHINESE OFFICIALS) READING EXTRACTS FROM THE AGREEMENT.

rose at Kitchener's call, and of the uses to which it was put on the battlefields. In his concluding chapter the author rises to an eloquent peroration, extolling both Kitchener's men and the system of government that made those civilian armies possible. "Seen in its true perspective," he writes, "the whole story of the New Armies represents the effort by a democratic people to redress an original error: lack of peace-time military preparation; and in this effort the democracy was successful. On the other hand, when we contemplate that huge and mighty German military machine, we see errors made by the German leaders no less serious, than those made by our own, but we do not see the same elasticity, the same great reserves of strength and energy."

Lord Birkenhead's former tenure of the India Office provides a link with another volume which has fittingly appeared on the eve of the Round Table Conference, and is, I think, one of outstanding importance to all concerned therein. Its title is "DAWN IN INDIA." British Purpose and Indian Aspiration. By Sir Francis Younghusband, K.C.S.I., K.C.I.E. (Murray; 10s. 6d.). In describing this book, I am tempted for once to resort to a superlative,

and to pronounce it the most valuable essay yet contributed towards the solution of the Indian problem. It is valuable not only for its survey of Indian history and its picture of the present state of the country, drawn from life-long experience, but also for its radiant spirit of sympathy, understanding, and conciliation. It lifts the whole question on to a higher plane, and it contains a strong element of religious idealism. It shows a high appreciation of the spiritual influences now at work in India, and of the larger tolerance and co-operation among missionaries of every denomination. The author pays an equally high tribute to the native genius of India, and the lofty standard of endeavour in such examples as Rabindranath Tagore, Rama Krishna, Sadhu Sundar Singh, and the Indian philosopher Radhakrishnan.

Sir Francis Younghusband is one of those who understand the value of literature as a vital element in the prestige of a people. Of Tagore he says: "By him India must be judged. His message to the world is her message. If it had been a mean and degrading message, then India would have been despicable. But it is a lofty and inspiring message, and because of it India is worthy of world-esteem. Just now she is troubled about her status. But no one but herself can give her her status. No Government, however powerful, can confer it upon her. And Tagore has given India a standing among the nations she has never had in the whole of her history."

This book has a special claim on the interest of the Dominion representatives now in London, since it had its genesis, Sir Francis tells us, in an informal talk at the University Club at Montreal, and he found Americans as well as Canadians anxious to know about India. "I became more and more convinced," he continues (in a passage some may dispute) "that the one thing necessary was to assure the Indian people that, when they had eventually attained that responsible self-government that we have declared to be the goal of our policy, we would also leave them the responsibility of deciding for themselves whether they would remain within the Empire or part from it. In my own mind I have not the slightest doubt which course they would take. But, after the way in which they stood by the Empire in the Great War, I think it only honourable that we should give them the chance of saying for themselves what they would wish. . . . We must trust India—India as a whole, I mean—or else regard our army as a garrison, increase it, and rule by force. Hovering between the two courses is worse than either."

Readers of history—whether at its turning points or otherwise—will like four other interesting books, which I must reserve for future treatment. The whole story of human ideas regarding life, religion, science, and ethics is outlined in "MAN AND HIS UNIVERSE." By John Langdon Davies (Harper; 16s.)—a work praised by that prince of outliners, Mr. H. G. Wells. Particular moments in history (comparatively speaking) are ably presented in "A WOMAN OF THE TUDOR AGE." By Lady Cecilie Goff. Illustrated (Murray; 18s.)—a memoir of Katherine Duchess of Suffolk. "KAISER AND CHANCELLOR." By Karl

Friedrich Nowak. Translated by E. W. Wickes. Illustrated (Putnam; 21s.), records the opening years of the reign of the Emperor William II. In "PEPYS." His Life and Character. By John Drinkwater. Illustrated (Heinemann; 21s.), we get a composite portrait of the diarist and the Admiralty official.

Finally—to end on a convivial note, perhaps a relief after some austerities, and with all respect to Mr. Drinkwater and "aque poloribus" generally—I commend to devotees of Bacchus "THE SAVOY COCKTAIL BOOK" (Constable; 7s. 6d.). It contains not only a surprising number of recipes compiled by Harry Craddock, of the Savoy Hotel, but also deliciously amusing coloured decorations on every page by Gilbert Rumbold, and editorial notes, apparently anonymous, of sprightly humour. With this genial anthology may be suitably associated a kindred little work of gastronomic interest—"DINNER BUILDING." Also Luncheons and Suppers. A Book of Entertaining and Practical Instruction in the Noble Arts of Cooking and Eating. By W. Teignmouth Shore (Batsford; 3s. 6d.). Here I recognise a turning-point where it is meet to pause and put these experts to the proof. C. E. B.



## ST. GEORGE'S CHAPEL RESTORED: A SCENE OF ROYAL THANKSGIVING.

FROM THE DRAWING BY H. RADCLIFFE. (COPYRIGHT.)



ST. GEORGE'S CHAPEL, WINDSOR CASTLE, IN ITS NEW ASPECT: THE FIRST DRAWING OF THE RESTORED INTERIOR.

The King and Queen will attend a thanksgiving service in St. George's Chapel, Windsor Castle, on November 4, on its reopening after completion of ten years' work of restoration. Other services will be held daily until the 15th, and normal admission of the public will be resumed on the 10th. Our drawing is believed to be the first made on the

spot since the restoration, and shows the new position of the organ on either side of the transept screen, allowing a full view of the nave and transept roof tracery from east to west. The Dean of Windsor (Dr. Baillie) hopes to found an association—"Friends of St. George's"—to aid in its maintenance and religious uses.



## SEA REPTILES THAT CAN BE RIDDEN IN "LOUIS DE ROUGEMONT" STYLE.

IT is interesting to compare these photographs with the scene depicted in the coloured illustration on our double-page, showing turtles of the Great Barrier Reef, in north-eastern Australia, providing "mounts" for bathers. The full story of the turtles seen in these photographs may be found in Mr. E. J. Stuart's delightful book, "A Land of Opportunities" (Lane). On Lacrosse

(Continued opposite.)



## TURTLES OF NORTHERN AUSTRALIA, WHICH LAND TO LAY THEIR EGGS.

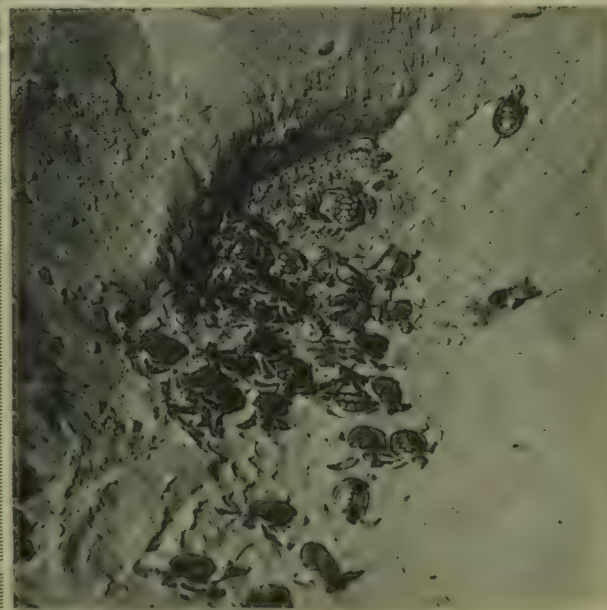
Island, in the Gulf of Cambridge, his native followers caught eighty-three turtles, turned them on their backs—thus rendering them helpless—and put them in an enclosure, as subjects for a film. When released they made for the sea, as shown above. Only the females come ashore, to lay eggs, obeying an ancestral instinct persisting from far-off ages when their forebears were land-dwellers.



FOR COMPARISON WITH OUR COLOURED DOUBLE-PAGE PICTURE IN THIS NUMBER: FEMALE MARINE TURTLES (OF A SPECIES EVOLVED FROM LAND ANIMALS CONTEMPORARY WITH THE DINOSAUR) STILL IN THE HABIT OF COMING ASHORE TO LAY EGGS—RELEASED CAPTIVES RETURNING ACROSS A BEACH TO THE SEA, MAKING A DOUBLE FURROW WITH THEIR FLIPPERS. (INSET ABOVE) A TURTLE CAUGHT BY AN AUSTRALIAN BLACK.



TURTLE'S EGGS, BURIED IN SAND NEAR THE SHORE, DISCOVERED BY NATIVES WITH A PROBING STICK, AND EXCAVATED: A TYPICAL CLUTCH (THE NUMBER OF EGGS RANGING FROM ABOUT FIFTY TO TWO HUNDRED PER "NEST").



INSTINCTIVELY MAKING FOR THE SEA AND NEVER WRONG IN THEIR DIRECTION: NEWLY HATCHED TURTLES—MANY OF WHICH FALL A PREY TO GULLS AND SHARKS.





FOLLOW THE SUMMER SOUTHWARDS.

“BLUE AND GOLD TOURS.”



Follow Summer Southwards this Winter on a Blue and Gold Tour to South Africa, the Dominion of Blue Skies, Golden Sunshine and Health.

The refreshing ocean voyage, new scenes and interests, the delightful outdoor life, the social and sporting amenities, and, above all, the moderate travel costs, combine to make these tours the superb Winter Holiday. Regular Sailings throughout December, 1930, and January, 1931.

A full descriptive programme, entitled “Blue and Gold Tours,” will be sent immediately on request. Apply to The Director, South African Government Travel Bureau, 73, Strand, London, W.C.2, and all the leading Tourist and Travel Agencies.





## A PAGE FOR COLLECTORS.

### THE STORY OF DUTCH CERAMICS.

By FRANK DAVIS.

was placed was built. The house was called "The House of a Thousand Fears," a vivid and pathetic memorial of the terrible period of Spanish persecution.

A few years later the industry is found centralised at Delft itself, and in a most prosperous and vigorous condition. Much of our knowledge

of its manner of working, and of its meticulous organisation, comes from original documents that have survived the passage of three hundred years. Chief among these documents are the records of the Guild of St. Luke, to which belonged not only the potters, but all the other artists and craftsmen of importance, not to mention print and picture dealers. In this connection it is of extraordinary interest to read that the inimitable Jan Vermeer, and the scarcely less competent Pieter de Hoogh, were unable to pay their modest entrance

fee of six florins, and had to obtain the guarantee of their more fortunate friends before they could exercise their profession. Painters, whether they painted portraits or houses, were classed together, rather as if Mr. Augustus John and the man who has just come to decorate the dining-room were compelled to belong to the same trade union. The Guild, in short, was enormously strong, and in the main beneficial to the trade in doing what was possible to preserve a high standard of craftsmanship—and there is no need to insist that in seventeenth-century Holland fine craftsmanship was appreciated and eagerly supported by people who, in a single year (1628), had seen their shares in the Dutch East India Company multiply five times in value. Here are some odd illustrations of the rise in worldly wealth of the master-potters during the next fifty years.

One of the early men dies, and his body is borne to the grave by four to six bearers: he is, in short, an ordinary middle-class man. A few years later twelve bearers are necessary, then fourteen, sixteen, and finally no fewer than eighteen, and the dead potter is not buried outside the church, nor even in the aisles, but in the choir itself, hitherto sacred to the old patrician families. Here is another indication of growing wealth and importance. It was enough when one was poor to be known as Jacob Jacobsz—i.e., Jacob, son of Jacob (the "z" is short for "zoon," son)—but, having made a fortune, Jacob Jacobsz prefers to add some resounding place-name, and give the impression that he was born to an estate. So when Samuel Perrerus gives notification of the birth of his son in 1645, he is quite content with his name as it is; but in 1662, at the baptism of his daughter, it is not simple Samuel Perrerus who is present, but Samuel Perrerus van Beerenveld.

Lovers of Dutch painting will not need to be reminded of the great quantity of this Delft ware to be seen in a thousand canvases of the school: indeed, there are many less pleasant methods of spending a wet Sunday afternoon than in wandering through the National Gallery looking at pictures from this admittedly unimportant angle. In one picture at least—a little Vermeer—will be noticed a series of small blue-and-white tiles which form the skirting of the room. The use of small tiles for this purpose was quite common—as also the composition of large pictures, mainly copied from existing paintings, and formed of a great number of small tiles. Such a tile picture is illustrated in Fig. 1.—a very pleasant shipping scene painted in blue by Cornelis Boumeester about the year 1700. This is 5 ft. 1 in. by 3 ft. 3½ in. Given a proper setting, these tile pictures make

admirable mural decorations—and, it should be added, look entirely dreadful if the greatest care is not taken with their surroundings.

Fig. 2 is a very fair specimen of the Dutch potter's skill in adapting his mind to an Oriental conception. There are people who look down their noses at the spectacle of a seventeenth-century European struggling



FIG. 1. THE DUTCH VOGUE OF TILE PICTURES FOR PURPOSES OF WALL DECORATION IN THE SEVENTEENTH CENTURY: A SHIPPING SCENE PAINTED IN BLUE, ON TILES. BY CORNELIS BOUMEESTER ABOUT 1700. (5 FT. 1 IN. BY 3 FT. 3½ IN.)

By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)



FIG. 2. "A SPECIMEN OF THE DUTCH POTTER'S SKILL IN ADAPTING HIS MIND TO AN ORIENTAL CONCEPTION": A DELFT PLATE IN BLUE AND PURPLE DATING FROM THE SECOND HALF OF THE SEVENTEENTH CENTURY. (13½ IN. DIAMETER.)

By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

the popularity of the wonderful new vases and plates from the Far East that the Dutch potters for a time gave up their own polychrome decoration and made little else but blue-and-white copies of what was at this period something unique and astonishing.

The technique must have come originally from Italy (one could fill many pages with instances of the debt owed to Italian pioneers by the rest of Europe: the art of glass-making, for example), but, as was natural, there is little that is Italian in the early designs beyond the colouring of green, red, and blue. Design and vision are emphatically Dutch. Apart from very rare and very crude mediæval pottery, the beginnings of what came to be known as Delft can be dated somewhere about the year 1600. Perhaps the best-known early example is the famous plaque now in the museum at Rotterdam, which is dated 1594. This indicates not the date of the plaque, which the best authorities consider was made about 1610, but the year in which the house on which it

to reproduce a Chinese atmosphere. It is true he often made a mess of it, and evolved a curious hybrid which, like the mule, had no pride of ancestry or hope of posterity; but in this case, as in most attempts during this period at Delft, the artist has achieved a happy blend of fine composition and—shall we say?—quaintly humorous atmosphere which most of us find wholly engaging. The two ladies of Fig. 3 owe nothing to the Far East. The workmanship is not over-refined, but we must not judge them by later standards that can only apply to porcelain proper. They are very graceful little figures; their blouses are black, their skirts and aprons blue and white, and the base of the stand is decorated in red. To see Delft ware properly it is necessary to visit the various museums of Holland: failing that, South Kensington has a remarkably fine collection that is easily overlooked as one walks for mile after mile—or so it seems—in that enormous building. Illustrations in monochrome can reproduce form and line, but not the subtleties of colour, nor the beautiful softness of the various glazes.



FIG. 3. NOT TO BE JUDGED BY LATER STANDARDS ONLY APPLICABLE TO PORCELAIN: A PAIR OF "VERY GRACEFUL LITTLE FIGURES" IN SEVENTEENTH-CENTURY DELFT WARE.—[By Courtesy of Messrs. Speelman Bros.]





Be known as  
a connoisseur of good  
whisky—give your friends

**Haig** WHISKY

*no finer whisky goes into any bottle*



## A WINTER RESORT OFF THE BEATEN TRACK.

SO popular has the idea of a winter holiday become, that it is quite a problem to find somewhere off the beaten track that is not expensive. There are many charming places in Italy and her surrounding islands, however, which have been developed into beautiful winter resorts during the last few years. The Italian travel organisations have done their utmost to help the foreign visitor, and no anxiety need be felt on the score of possible discomforts on the journey. A most fascinating spot in which to spend a delightful holiday, a place which blends the exotic charm of the East with the soft climate of the Mediterranean, is Rhodes Island, the loveliest of the Ægean isles. Italy only proclaimed her sovereignty over Rhodes in 1924, and has since rapidly endowed it with every modern comfort. But the old romantic associations still remain intact. It was here that the most refined Hellenic art flourished in the early centuries, and where the Mediterranean

power of Rome proudly asserted itself for many hundreds of years. Here, too, gathered the famous Knights of Jerusalem and Mahomet II., the subduer of Constantinople. More ancient still, this island was

of Languages," of France, Italy, Spain, and England, massive square stone buildings looking like silent monasteries, interspersed with Byzantine churches. Modern Rhodes is perfectly organised for the tourist. There is a luxurious hotel, the Grande Albergo delle Rose, situated on a sheltered shore in front of the mountainous Anatolian coast; and in the woods of Monte di Pietà, nearly 3000 feet above sea level, is the Albergo del Cervo. From October to December, the climate is spring-like, and throughout the whole year the sun shines. There are mineral and thermal waters, and the other Ægean islands, a few miles from Rhodes and within easy access, are famous for their various medicinal cures. Walking and motoring tours are arranged, and there is a most interesting archaeological museum situated in the ancient Hospital of St. John's Knights. There are cinemas and theatres for evening amusements. Full particulars can be obtained on application to the Italian State Railways Agency at 16, Waterloo Place, Regent Street, W.



THE MOLE OF SAN NICOLA: A CORNER OF RHODES ISLAND, WHICH HAS RAMPARTS AND ROADS DATING FROM THE FOURTEENTH CENTURY, PERFECTLY PRESERVED.

dear to Cicero, to Cæsar, and to Tiberius, and its praises were sung by Homer and Pindar. It is, however, to the warrior-monks who ruled over it during two centuries (1308 to 1522), and under whom it became the eastern rampart of Christianity, that Rhodes owes its actual aspect.

The mediæval city is still perfectly preserved, and the ancient ramparts that enclose the town and harbour are still in a condition of defence. The subsequent Turkish domination embellished the city with baths, schools, and mosques, whose picturesque minarets and domes contrast curiously with the austerity of the knightly mansions. Thus, side by side with the colourful Turkish and Jewish quarters, rise the "Palaces



"THE PALACE OF THE ENGLISH LANGUAGE" AT RHODES: ONE OF THE FOUR MAGNIFICENT "PALACES OF LANGUAGES" WHOSE SEVERE ARCHITECTURE CONTRASTS STRANGELY WITH THE BYZANTINE BUILDINGS WHICH SURROUND THEM.



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As gifts, "Nell Gwynn" Candles bring permanent delight. They are inexpensive, the smallest size costing only 9d. per box of two candles. Now there is a special new Gift Box containing four 14 in. Candles, with four coloured Candlesticks to match. This lovely Box costs only 5/-.

For further information please write for a delightful free booklet, with coloured illustrations, called "Lights of Other Days," to J. C. & J. Field, Ltd., Dept. E., London, S.E.1. Established 1642, in the Reign of Charles 1.

This winter hostesses everywhere are lighting their Dining-tables with "Nell Gwynn" Candles. Slender, many-coloured, these candles are in themselves lovely things. A room gains an atmosphere of romance when lit by "Nell Gwynn" Candle-light. Candle-light is alive; it gleams in the glass-ware and shines in the silver; it is kind to skin, eyes and hair and reveals all the beauty that a harsher illumination will destroy. Wit and conversation flourish in this sympathetic light.

No matter what the style of the room, it can be made more appealing and alluring with "Nell Gwynn" Candles. For burning on the dining-table we specially recommend "Nell Gwynn Antique" Candles. These taper artistically throughout their length, and being solid dyed and not surface-tinted, the candle cup is of the same colour as the candle itself.

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The slim, elegant shapes of "Nell Gwynn" Candles make them an essential ornament for every room. Displayed on the mantelpiece, on the sideboard and the table, they give the final touch to the general decorative scheme. There is not space to describe all the lovely types, but there are as many as 36 different colours, and 10 different varieties.

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## A KIKUYU COUNTERPART TO LONDON'S BIG STORES.

(Continued from Page 756.)

costume of heavy skins, greasy and dirty no doubt, but warm and rain-resistant; the bright metal round arms and legs, the pinky-mauve bead circles bunched below the ears. There are no fashions, only fashion, uniform and very slow-changing. The only variation is that a few women—a bride, or a guest going to a wedding or a dance—will have on their best clothes instead of their workaday ones. This means that they will be wearing a specially good skin, clean and untorn, and glistening a rich yellowy-brown from the application of a mixture of grease and ochreous earth; their hair will be shiny with the same mixture (Fig. 8) and dressed with especial care; and they will be wearing all their bead ornaments.

The men go in a good deal for variously coloured European blankets. Some of the dandies carry knobbed sticks, or put a feather in their hair (Fig. 10); it is a charming sight to see two such young fellows strolling through the crowd, hand in hand, a David and Jonathan couple. Many of the older men and women, as they grow wizened, acquire a strange look of ancient wisdom or distinction; many of all ages have the queer gnome-like aspect, which I mentioned before, as of creatures essentially incomprehensible to us alien whites; but there are many interesting faces, many merry and intelligent ones among the boys, many pretty ones among the girls, though the prettiness is not in accordance with our ordinary European standards.

The impression you get is of an industrious, sociable people, not in the least more brutalised or less intelligent than uneducated peasantry of whatever colour or country. They, like you or me, are tied up with the destinies of England and the British Empire. Over and over again one wonders what will be the effect of the change that is inevitably creeping in upon them, through the suppression of their tribal wars and feuds, their gradual Christianising and education, their adoption of better methods of agriculture and higher standards of comfort. The existence of a hut-tax enforces periodical migrations upon almost all able-bodied males, migrations to and from white men's estates and white men's cities where they may work for wages as labourers or house-boys.

One hopes that, as time goes on, more and more of them will be able to remain at home and build

up a real peasant civilisation of their own, comparable to the peasant civilisation of Europe before the industrial revolution. A central "island" of Kenya may be a white man's country, but even now there are 200 natives to every one European, and clearly our policy should be to encourage native production as it has been encouraged in West Africa. Once the natives reach a certain degree of prosperity, they will begin asking for the things we make, and a flow of native-produced exports from Kenya to Britain will mean a flow of British-produced goods—clothing materials and cutlery, agricultural implements and clocks, bicycles and trinkets—in the return direction.

This ideal is often supposed to be incompatible with the welfare of the white settlers, who demand a constant supply of native labour for their farms. But the two aims are not really opposed. As the efforts of the Medical Service begin to bear fruit, a better housing and higher standard of health and infant welfare become prevalent, the native population, which of late years has been more or less stationary, or even decreasing, will turn and go up; and, if this happens, there will be ample man-power to supply both the outside labour market and the development of a true native civilisation. Increased native prosperity is the only permanent way to increased all-round prosperity in a country like Kenya.

## "THE LETTERS OF QUEEN VICTORIA."—(Contd. from p. 754.)

gracefully as she assumed it, and it is pleasant to take our last glimpse of her not as the Sovereign, but as the very human being who was so pleased to get the letter from Lord Kilmarnock's little boy ("nothing pleases her more than the artless kindness of innocent children"), who was anxious that stray animals should be cared for or mercifully destroyed, and who once suffered a "dreadful misadventure":

"It was a very full and long Drawing-room. I had a dreadful misadventure. Tirard (the coiffeur) had not pinned my cap and veil sufficiently firmly, and when, as I felt the room warm, I asked Louisa Buccleuch to remove the lace scarf I had on my shoulders, happening to turn my head round at the same moment to speak to Lord Lathom, off came the whole thing completely! The ladies rushed to put it on again, but badly, of course, and Alice and Leuchen helped, but it was dreadful, though most ludicrous."

L. P. H.

## "LUCKY DIP," AT THE COMEDY.

LIKE the celebrated Hans Breitmann, Oliver Boulton and Betty Mainwaring gave a party; but unhappily the printer made a mistake in the month, and the invitation cards were dated June instead of May. So, rather than waste a good dinner, they invited guests haphazard from the Telephone Directory, and even from the street. Thus they found themselves entertaining a cat burglar, a military knight, a dealer in babies' clothes (who happened to be the martial gentleman's divorced wife), a milliner, an author, and a strange lady in black who wandered around moaning in a very uneasy manner. Later she confessed to having murdered her husband in the flat above. Then the police arrived. But, knowing our author, Mr. Frank Vosper, we guessed things were not as tragic as they seemed. Nor were they; it appeared that the lady, an actress, was merely rehearsing a part in a new play, and the curtain fell on a general pairing-off of the guests. Not devastatingly funny, but fairly good entertainment on the whole. Miss May Hallatt scored as a husky-voiced lady of fortune; while Mr. Henry Caine, Mr. Reginald Bach, Miss Dorothy Black, and Miss Clare Greet, among others, did well.

With the approach of Guy Fawkes night, the productions of Messrs. C. T. Brock and Co., the celebrated firework manufacturers, are of peculiar interest. Several novelties, we are informed, have been introduced this year. The Rolypoly is a very ingenious little firework, which, as its name suggests, rolls about in the most eccentric manner. The Speedway Slider dashes along the ground in a way reminiscent of the dirt-track rider. This may be looked upon as a companion to the Electric Hare, which had such a phenomenal sale last season. Then there is the Autogyro, a miniature "helicopter" that rises vertically into the air amidst a shower of golden rain; also the Whirlwind, which is the modern development of the old Catherine or Pin wheel. This is able to move at much greater speed owing to a specially-designed centre-bearing on which it revolves. For those who prefer their fireworks to be of a less exciting nature, there is the Emerald Spray, a very pretty fountain, which throws up clusters of silver spray from a jet of emerald-coloured fire.

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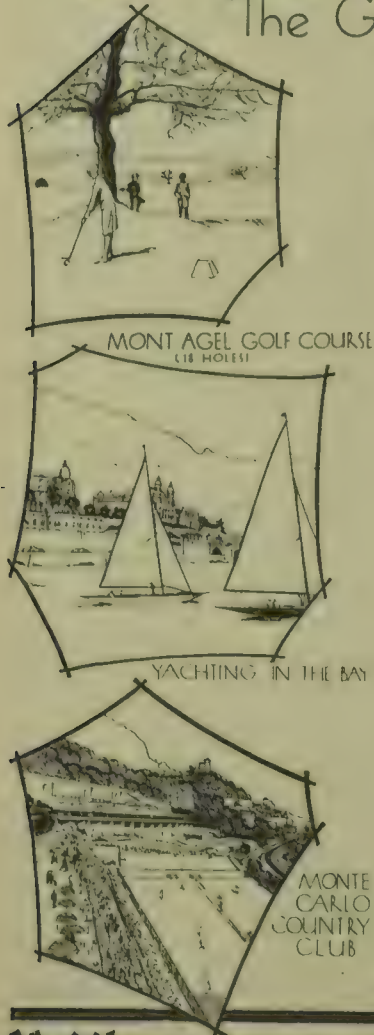
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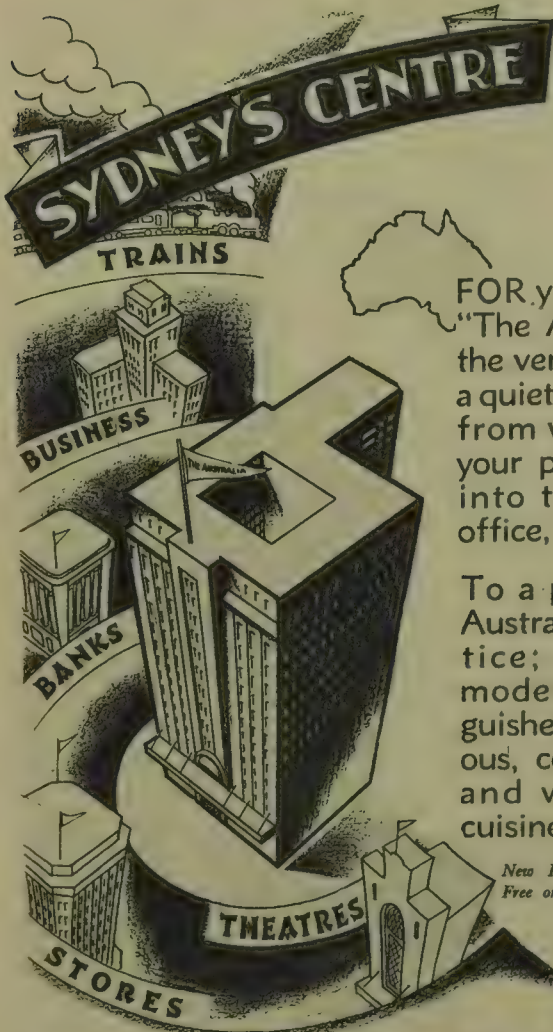




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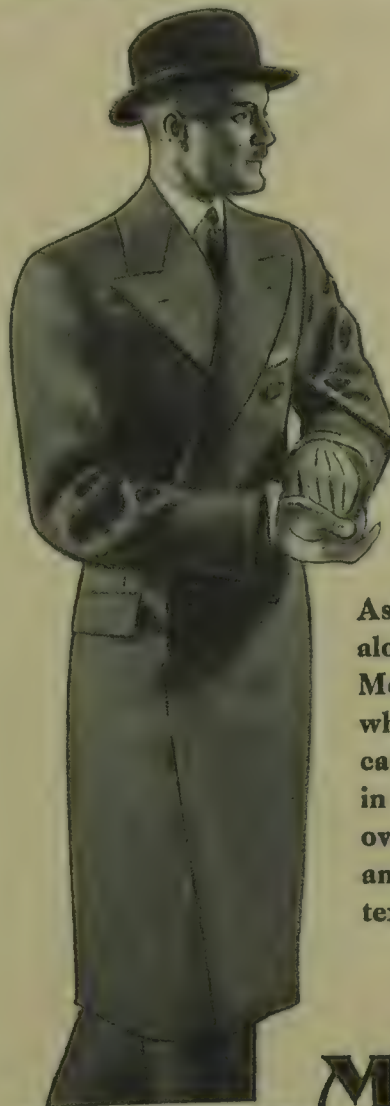
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## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

SOME people are wondering why the attendance at the recent Motor Show at Olympia of visitors who paid for admission fell short of the total of last year. The explanation is quite simple. Up to this season a number of motor manufacturers ended their financial and creative year on Sept. 30. This year they all decided to call July 31 the last day of the 1930 season, both for balance sheets and production. Consequently, they began to produce the 1931 cars in August, and to deliver the sample or show-room cars to their dealers and agents on Sept. 1, when they announced their prices to the public. Consequently, every local motor agent in every part of the United Kingdom announced in the local newspaper "Why go to Olympia? Come and see the 1931 models in our show-room." Mr. John Price, managing director of Swift of Coventry, Ltd., makers of these cars, told me at Olympia during the exhibition that at least 300 of the 1931 Swift cars were in the hands of the dealers, and many in service and in use by their customers. As so many motorists living long distances away from London could inspect the cars they wished to buy at the local dealer's, they decided not to spend the money to go to the Show.

As far as London was concerned, the Motor Exhibition was more popular than ever, and of the 380 fewer visitors in the total, most were those north of the Midlands, as I missed a number of Lancashire and Yorkshire, Cumberland and Northumberland faces, as well as those from Scotland. But I rather believe that most of those missing North countrymen will go to Glasgow to see the annual Scottish Show held in November. London's loss will be Glasgow's gain, and I am quite prepared to see the attendance figures of the Scottish Show, during Nov. 5 to 15th inclusive, show a gain over last year's total. Commercial motor-vehicles as well as private cars will be exhibited at the Kelvin Hall, Glasgow, so many visitors from the South will go North to see the "heavies," because there will not be a commercial motor-vehicle show at Olympia until 1932, if the existing rule (every two years) is continued by the Society of Motor Manufacturers' commercial vehicle section.

I hope Sir Percival Perry will induce the Ford family once again to join the S.M.M.T., and show their cars and "trucks" at our exhibitions now that they build them in England. It seems so childish to stay out when they are no longer foreigners, so next year we may see the new British Fords at Olympia and Kelvin Hall. Private exhibitions near such halls are not dignified in a manufacturer towards whom every motorist feels well disposed because he cheapened motoring in its earlier days, if for no other reason.

### New Rating for Taxes.

Mr. Ramsay MacDonald and the Dominion Premiers visited the Olympia Motor Exhibition on the Tuesday in show week. They arrived at nine o'clock in the morning, before the public were admitted at ten—so had the whole of the exhibition to themselves and the full attention of the exhibitors. The Prime Minister suggested that he would take a deeper interest and consider more seriously the question of the present horse-power tax rating of private cars. But it will require great consideration before alteration, mainly, I suppose, from the revenue point of view. Unfortunately, he was reported to have said that all the motor-manufacturers were not agreed on the alternative. I am afraid Mr. MacDonald is labouring under a mistake. The British section of the Society of Motor Manufacturers and Traders has sent in a memorandum to the Ministry of Transport, to be brought before the Cabinet, asking that, in place of the present horse-power tax based on the bore and number of cylinders of the engine, a new rating of horse-power based on the total cubical contents of the engine should be substituted, at the rate of 100 c.c. per h.p. I presume, as this is nearly a year old or more, it has not reached the Cabinet yet. Also, as it suggested a reduction of the tax to ten shillings per horse-power rating on this method, that it was conveniently forgotten. As, however, Sir Herbert Austin, chairman of the British section, told me that this was the unanimous suggestion of the British Motor Manufacturers, I am surprised that Mr. MacDonald's secretariat has not kept him better informed on the subject. At any rate, with this style of rating the designer is free to build any type of engine he thinks best, and is not restricted in the design by keeping to a certain bore to reduce the tax.

### G.W.K., Maidenhead.

Some apprehension has arisen in G.W.K., Ltd., that, because I referred to the streamline car designed by Sir Dennistoun Burney being built in part of the G.W.K. works, that the G.W.K. firm was not continuing their business. Nothing was further from my intention, as I know G.W.K. cars are being made at the Cordwallis Works, Maidenhead, and that the present range of models are giving satisfaction to their users. Many motor works to-day build for other folk besides their own production in cars, from the Daimler Works, Coventry, downwards, so I do not think the motoring public imagine for a moment, when they learn that any factory is making other things than their title suggests, that they have ceased their own production. During the Great War, all our motor works were very largely extended for munition production. To-day, most of them utilise their spare shops making parts for other engineering firms. No car-manufacturer makes everything himself, and has to buy frames, electrical equipment, and oddments from other producers; and these in their turn get other people to make parts which can be done better and cheaper outside than in their own factory.

### Marmon Prices; Coupé and Saloon.

In the general rush of the recent Motor Exhibition at Olympia, I note that by some inadvertence I was made to state that the model "R" Marmon saloon and coupé cars were rated at 32.5 h.p. This should have been 24.2 h.p., as this is the taxation horse-power for the Marmon "R" chassis. It is the Marmon "79" model that is rated at 32.5 h.p. for its eight-cylinder engine, and not 24.2 h.p., as appeared in the Show report a fortnight ago. However, as these two eight-cylinder cars are carriages one buys for their performance, I do not think any sensible motorist worries very much over the tax-rating amount, except as regards comparison on performance with other cars of the same horse-power. For that reason I am sorry the figures were transposed in error. Messrs. Pass and Joyce, Ltd., should be very pleased with the reception of the present Marmon "Eights" by the public, as, although competition in multi-cylinder cars is greater this new season than last, the Marmon more than held their own in the public favour at Olympia.



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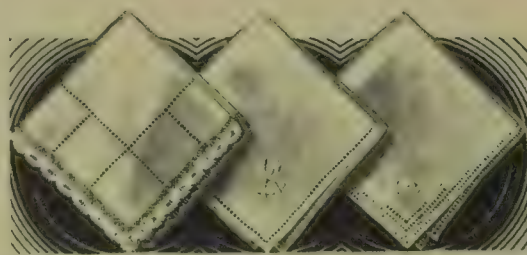
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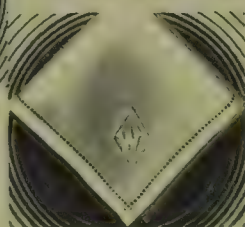
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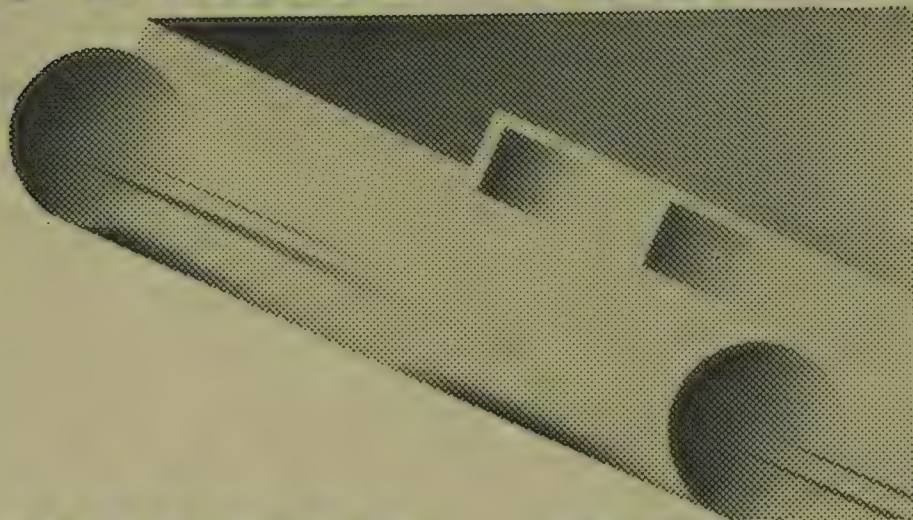
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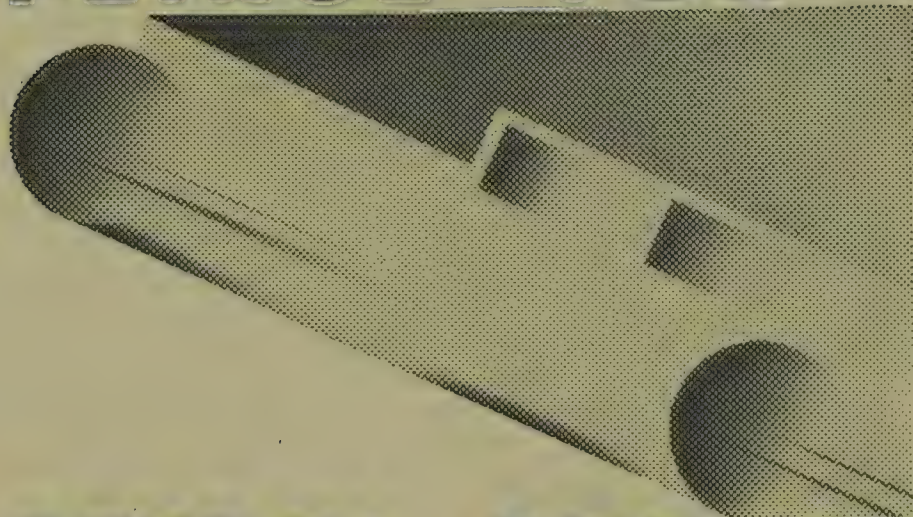


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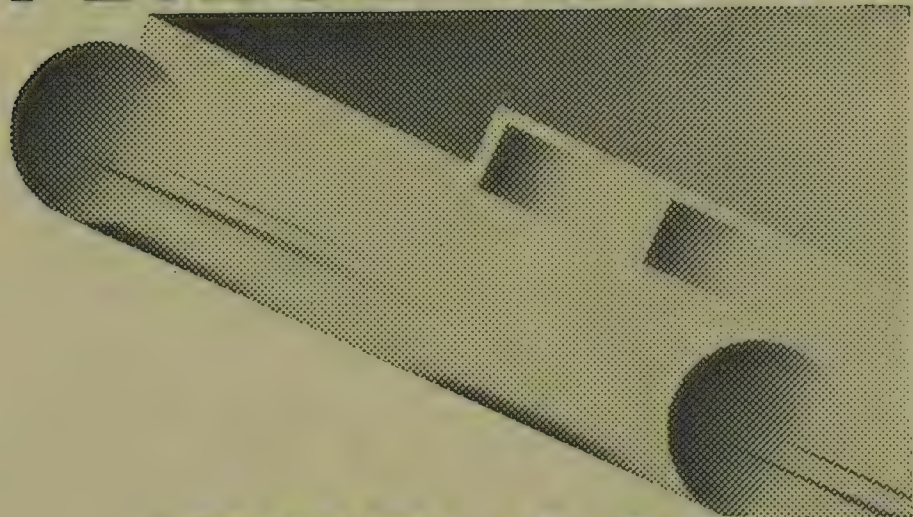
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The speedometer needle is more than half way to the limit. Pretty good—with four passengers and all that luggage! The road begins to climb a bit. But your foot goes down a little further and the needle stays where it is. Only the note of your engine deepens a little—to a solid satisfying roar of abundant healthy power! Not for nothing do they put those 'heavier hydrocarbons' in BP! More power in every drop means more miles per gallon.

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## MARINE CARAVANNING.—CIV.

By COMMANDER G. C. E. HAMPDEN, R.N.

THE Motor-Boat Show at Olympia will be closed when this article appears, and I seem to have mentioned only a very few of its many interesting exhibits. The productions of the British Power Boat Co., of Hythe, near Southampton, should certainly have received attention. They were on the stand of Messrs. Pass and Joyce, who are the world-distributors for this firm, and also on the Chrysler marine stand and the Riley marine stand. Messrs. Pass and Joyce showed a beautifully-finished 35-ft. *Sea Ace Express* cruiser of the type that secured the Scottish Cruiser Championship. The equipment of this vessel is wonderfully complete, and includes an ice-chest, cocktail cupboard, suit-case stowage, and electric ventilators, in addition to a very full domestic inventory and a spare propeller. Her speed is 30 m.p.h. (26 knots), and she provides sleeping accommodation for four persons. An Express cargo and general utility boat, with a speed of 26 m.p.h. (22½ knots), was also on view that will carry 15 cwt. of cargo and can be used for almost any other purpose as well. She is a strongly-constructed craft of 23 ft. long and 1 ft. 10 in. draught, and has obviously been designed to withstand constant misuse in any part of the world. On the Chrysler marine stand a 40 m.p.h. (34.6 knots) *Sea King* runabout was shown, which is powered, of course, with a Chrysler engine; whilst on the Riley stand a 16-ft. 30-35-m.p.h. *Puppy Dog* hydroplane, with a 9-40-h.p. Riley engine, could be seen. British power-boats certainly appear to be favourites with engine-builders, not excluding those who manufacture outboard units, for this firm's "safety dinghy" was, as ever, also well to the fore. My letter-bag affords constant proof of the increasing interest that is taken in sailing-craft

containing auxiliary engines. This class of boat is a favourite of mine also, so I was pleased to see that Mr. David Hillyard, of Littlehampton, who has always specialised in these vessels, exhibited one of his 7-ton auxiliary sloops engined with a 7-9 "Handy-billy" Thornycroft unit. This boat is about the best value for money I have found, for she is not only a staunch little craft that could cross the oceans under sail, but she can attain 6 knots under engine-power only. She is 28 ft. long, 8 ft. beam, has a draught of 4 ft., and sells complete for £535. I



A LITTLE CRAFT THAT IS SAFE AND HANDY, YET FAST: THE STANDARD 13-FT. UTILITY OUTBOARD DINGHY MADE BY THE BRITISH POWER-BOAT COMPANY, OF HYTHE. In this useful outboard dinghy speeds of approximately 30 m.p.h. can be obtained—depending, of course, on the type of engine used. The dinghy sells for £39 10s.

can think of no seaworthy motor-cruiser of her length that has better accommodation than is found in this vessel, for, without being excessively "built up," she has 6 ft. head-room, a toilet-room right forward, followed by a double sleeping-cabin with a large saloon abaft it. A ladder leads from the saloon to the cockpit, with alcoves on either side of it which serve as cooking spaces. Under the cockpit is the engine, with its controls brought up alongside the helmsman. The whole outfit is most attractive, and is well suited for married couples with, say, two

children, who wish to keep running costs as low as possible.

Both the experienced owner and also those with little knowledge of boats should have paid a visit to the stand of Captain O. M. Watts, who, amongst many other articles, exhibited two new kinds of compass, one of which was a Kelvin instrument—and consequently may be relied upon to be a thoroughly sound article—which has many new features and appears to be quite unaffected by vibration. The other type has been specially designed for use in outboard and other small craft, and has been constructed on the lines of an aeroplane compass. It is very small and handy, and is electrically illuminated. Amongst his many other activities, Captain Watts is an instructor in navigation and seamanship, either in person, at 20, Maddox Street, or by means of correspondence courses. I was glad to see that Messrs. Morris Motors, Ltd., have increased the range of their marine engines from two to four. They showed a 56-h.p. six-cylinder engine at £190, a 14-28 six-cylinder unit at £127, as well as an 18-50-h.p. six-cylinder engine at £168, and the four-cylinder 12-24 h.p. at £100. I hope this firm obtain many orders, for, in that case, the cheap 75-100-h.p. engine that I always hope they will produce may become an accomplished fact. The demand for such an English unit amongst

boat-builders appears to be considerable, both in this country and abroad.

From enquiries I made at this Show, it appears that the large-powered outboard engine is losing its popularity in favour of the small units for utility purposes. I have been asked on several occasions whether it is possible to buy a small outboard engine that is built of a metal that will not corrode, and that needs no special attention after it has been used in salt water. The additional weight involved appears to be no objection.

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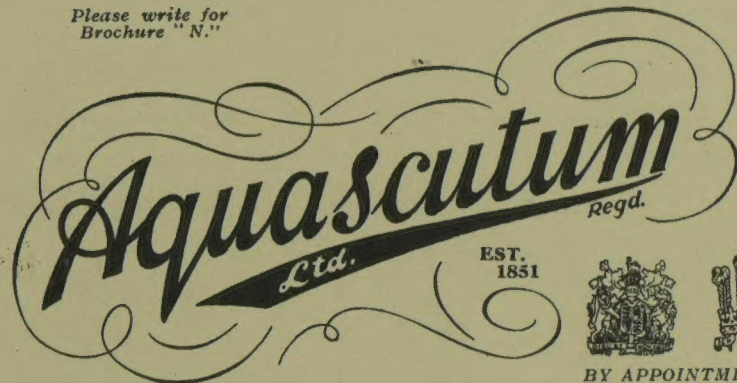


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# THE WORLD OF THE THEATRE.—(Contd. from p. 758.)

is of infinite importance, and, if you let a thoroughly racial English man or woman impersonate a French character, their very personality spoils the impression and conveys the reverse of what the original author intended. I know the solution is difficult; there are not many among our actors who have the gift of transforming themselves into foreigners, as there are fewer Frenchmen who ever could impersonate a semblance of English idiosyncrasies. But (I speak from experience) we have—from Marie Tempest onward—men and women who, in gesture, in voice, in *désinvolture*—you know what this eloquent French word means—could make us believe that, but for the idiom, they were of Gallic descent. Again, it is the producer's job to find them, and if he fails, as he failed so signally in the play referred to, it is on him that the responsibility rests for the negative result. Nor would I ever allow a French or German play to be produced without the assistance of an a. d. c., wholly conversant with the foreign language, who can give to the whole show the *Escoffier* touch. The Stage Society has taken a step in the right direction by letting their forthcoming production of a French play be marshalled by that excellent producer (of the R.A.D.A.), Miss Alice Gachet. Watch and see the difference. There will be no "Monsieur le Duke" there, nor the awful *rue*-ing, which is an ear-sore whenever a French play comes along, even at the best-regulated theatres.

## CHESS.

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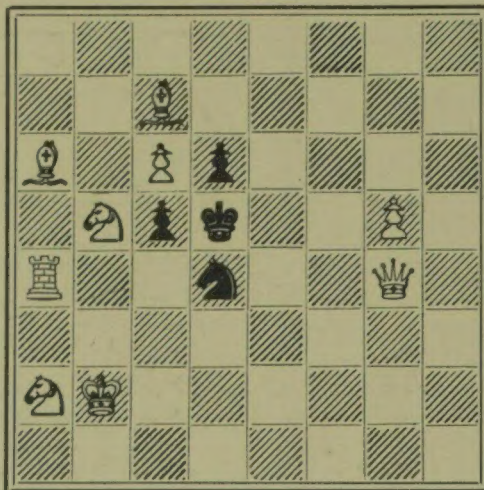
TO CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

SOLUTION OF GAME PROBLEM NO. L.

[8; 8; 1p4Pk; KtP4; 2t5; P5R1; 8; White to play and draw.]

The play went 1. PKt7! R×Pch; 2. KR3, RKt4; 3. RKt6ch! K×P; 4. RKt5ch, K×R (otherwise the R checks up and down the file); 5. PKt8(Q)ch, KB5; 6. QKt4ch, K×Q produces a stalemate. Blackburne was not often caught like this, and it is probable he stored the trick for future use on his own behalf.

PROBLEM No. 4079.—By P. J. WOOD (WAKEFIELD).  
BLACK (4 pieces).



WHITE (9 pieces).

[In Forsyth Notation: 8; 2B5; BtPp4; 1Spk2Pt; R2s2Qt; 8; SK6; 8.]

White to play and mate in two moves.

## ANCIENT AND MODERN.

In the positional chess of to-day, a sacrificial combination is usually the sign that the combiner has either a won or a lost game, though now and again, as in the present game, a combination is made to secure positional advantage. In the nineteenth-century, combinative play was the ordinary method, and, in the case of masters like Anderssen, was indeed the object of playing chess. Herr Mieses gallantly carries the plume and spear into modern entrenchments with the slogan of *frango non flecto*. As a result, his head is bloody

but unbowed. The following game, from the Liège Tournament, is an exciting example of the contrasted styles, and, while congratulating the winner upon a very fine game, we can still feel regret when, in spite of pluck, ingenuity, and fertility of resource, the old warrior's arms fall clashing on the concrete.

(English Opening.)

WHITE (Herr Jacques Mieses.)	BLACK (Sir George Thomas.)	WHITE (Herr Jacques Mieses.)	BLACK (Sir George Thomas.)
1. PQB4	KtKB3	20. QR5	KtKt3
2. KtQB3	PK3	21. RK1	QR6!
3. PK4		A pretty double pin, destroying White's combination and forcing a decisive positional advantage.	
So early, the <i>defi</i> . But he does not control his Q4, and the scheme falls through.		22. R(B2)K2	
3. PK5	PQ4	Threatening 23. B×P, P×B, 24. R×B, Kt×R, 25. KtKt5, winning; but—	
5. P×Kt	PQ5!	22. R×P!	
6. KtP×P	P×Kt	And if 23. B×P, RR5!	
7. PQ4	Q×BP	23. P×R	Q×B
8. KtR3	PQKt3	24. PQ5	Q×BP
With the idea of closing the diagonal by PB3 and Kt-B2-K4; but KtB3 is stronger.		25. P×P	P×P
8. BKt5	BKt2	26. R×P	BB4ch
10. PB3	QB4	The Crusader's mace is of no use against this machine-gun attack.	
11. BQ2	QR4	27. KR1	QKKt5
12. BQ3	KtQ2	Stops the "perpetual," forces off the Queens, and settles the business.	
13. Castles	RQ1	28. Q×Q	P×Q
Mieses does not take sufficient notice of the half-pin of his QP.		29. KtKt5	RB7
13. QK2 seems called for.		30. RK8ch	KtB1
13. KtK4!		31. BK3	B×B
14. BK2	KtKt3	32. R(K8)×B	R×KtP
15. PB4?		33. KtK4	
He must make some provision against PK4, but this opens up the diagonal again, and proves his eighth move faulty.		Feeble but forced; nothing can save him.	
15. BK2		33. R×QR	
16. BQ3	KtR5!	34. KKt1	KtKt3
A strong move; if in reply, 17. PKt3, BKt7 finds the joint in the armour.		35. RKKt3	PKR4
17. RB2	PKt3	36. KtB6ch	KB2
18. QK2	Castles	37. Kt×P	KtR5!
19. PKB5		38. RQB1	
He must attack, and makes a combination with the object of exchanging the Black KB, followed by a mating attack by Q and Kt.		38. R×P or RBch are equally met by KtB6ch.	
19. KtP×P		38. PB4	
		White resigns, for if 39. KBr, there follows BR3ch. A fine game by Sir George, who on his day has few superiors.	

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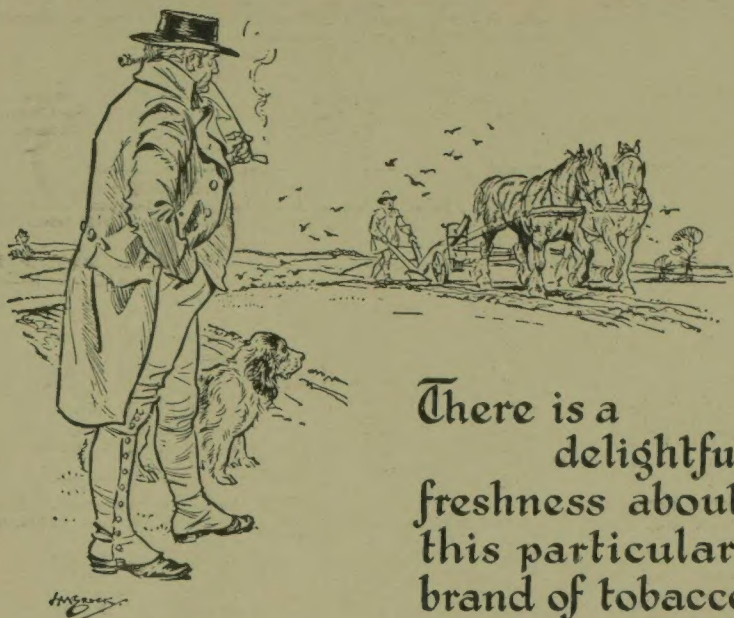
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